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ABSTRACT

This syllabus/handbook is designed to aid teachers and administrators in developing a music course to meet the New York State Commission of Education's requirements for a one year high school Music In Our Lives (MIOL) class. This class encompasses the areas of listening, performing, composing, using basic tool skills, and developing special interest projects. Each of the areas is discussed through "Learner Outcomes" tables which list objectives (e.g., knowledge, attitudes, skills), evaluative criteria for assessing the attainment of those objectives, a sample learning experience, resources required for the sample experience, and illustrative teaching/learning strategies. A handbook section is designed to prepare the teacher to teach a MIOL class which is student centered, relates to the musical growth of the students at individual levels, is based on their individual experiences with music, and allows the student to place student life experiences in musical contexts by stressing hands-on involvement. A Listening Log allows students to maintain individual records of their listening experiences. The syllabus areas are discussed separately in the handbook section, giving instructors introductions and suggestions for teaching those areas. Computer music, electronic music, and rock music can be integrated into the curriculum. A special note to administrators of the MIOL concept, a statement of the Regents' goals (State University of New York, Albany), and a discussion of students with handicapping conditions are included. (PPB)

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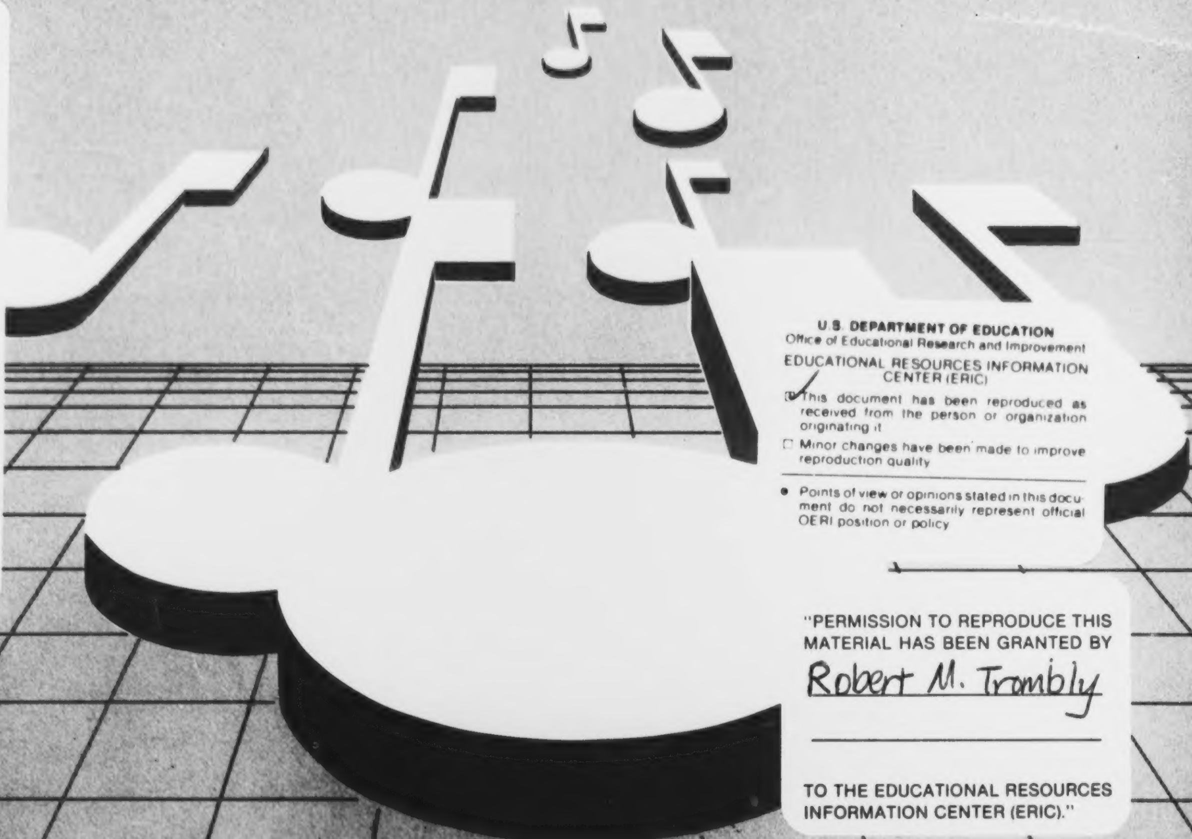
MUSIC IN OUR LIVES

Syllabus/Handbook

SO 019 930



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TO: Persons with Responsibilities for Implementing Music Programs

FROM: Edward T. Lalor, Director, Division for Program Development
Charles J. Trupia, Director, Division of General Education

This publication, *Music in Our Lives Syllabus/Handbook,* is designed to aid schools in planning a course of study in music for students in grades 9-12 who are not members of major performing groups. The syllabus/handbook continues the developmental program established in *Music K-6* and *Music in the Middle/Junior High School*. It is intended to serve as the basis for local activities such as:

- Development of local courses of study to meet the standards stated in the syllabus
- Selection and acquisition of support materials
- Articulation of local offerings from grade to grade or building to building
- Evaluation of student performance

As is the policy of the State Education Department, this publication will be periodically reviewed. Your comments on it are welcome and should be addressed to:

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New York State Education Department
Albany, NY 12234

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MUSIC IN OUR LIVES

Syllabus/Handbook

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Arts, Music and Humanities Education
Bureau of Curriculum Development
Albany, New York 12234

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FOREWORD

I. Purpose

The purpose of this publication is to provide practical assistance to administrators and teachers who have the responsibility for helping certain students* meet the new requirement in Commissioner's Regulations of one year of high school music (or art). The new requirement reflects the Statement of Regents Goals, especially Goal 3: Each student will acquire the knowledge, understanding and appreciation of the artistic, cultural, and intellectual accomplishments of civilization and develop the skills to express personal artistic talents.

This publication is in two parts: *Syllabus* and *Handbook*. The *Syllabus* provides a framework for a course of study; the *Handbook* suggests ways to implement the *Syllabus*.

We welcome your comments about or reactions to this publication.

II. Audiences

The primary audience for the publication is teachers of students who must meet the one-year requirement in music (or art). This one-year course will not be required of those students who participate in a major performing group (band, choir, dance, orchestra, theater) or who participate, only in exceptional situations, in an advanced out-of-school music activity. Credit for such participation shall be upon recommendation by the student's music teacher; shall be approved by the music department chairperson, if there is one, and by the school principal; and shall be consistent with the goals and objectives of the school's music program.

Regarding teachers, we assume all levels of teaching experience: beginning, experienced, master. We also assume variety in location (rural, suburban, city); in size (large, medium, small), and in facilities/equipment (very well supplied, well supplied, limited). Finally, we assume a variety of teaching styles (highly structured, structured, very flexible).

Another important audience for this publication is the school administrator who has responsibility for this course. (See pages 3 to 6.)

III. Acknowledgments

Many persons contributed to the preparation of this publication. We are particularly indebted to the New York State School Music Association (NYSSMA) for its cooperation and assistance. We gained much, too, from the Planning Committee: Eugene Cunningham, former Administrator of Music Education for the State Education Department; Dennis Miller, Director of Music, Brighton Public Schools; Jack Pinto, former Director of Music, Maine-Endwell Public Schools, and Past President of NYSSMA; Thomas Regelski, Professor of Music Education, SUC at Fredonia; and Ronald Sutherland, Director of Music, Clarence Public Schools and Past President of NYSSMA.

The Advisory Committee, consisting of Warren Burt, Consultant; Alvin Crowe, Silver Creek High School; Herbert Gardner, New York City Public Schools; Paul Goldberg, Lincoln Center, New York City; Chris Holder, Story Singer Productions, Burnt Hills, New York; and Bernice Satterwhite, New Rochelle High School, contributed useful ideas.

In turn, the curriculum writers implemented them: Hal Abeles, Head, Music Department, Teachers College, Columbia University; Judith Beck, Hauppauge Public Schools; Richard Bunting, Bainbridge-Guilford Central School; Luanne Clarke, Westfield Public Schools; Bert Konowitz, Lawrence Public Schools; Anthony Messina, Shoreham-Wading River Public Schools; David Moulton and Thomas Regelski, respectively Associate Professor and Professor of Music at SUC, Fredonia; Gregory Rudgers, Elmira Public Schools; Clare Sigmund, Plainview-Old Bethpage Public Schools; and James Standifer, Professor of Music Education, University of Michigan.

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*Those specified in Commissioner's Regulations 100.5 (d) (2).

JoAnn Larson, Ichabod Crane Central School, contributed useful ideas. Alan Buechner, Professor of Music Education, Queens College, Brooklyn, and Robert Gibbs, Professor of Music at SUC, Potsdam, reviewed sections of the manuscript.

From the State Education Department, Rita Sator, Associate in Curriculum Development, provided valuable suggestions. Nathaniel Phipps, Administrator of Music Education, coordinated the content aspects of the publication. Michael Moon, Associate in the Division of Civil Rights and Intercultural Relations, reviewed the manuscript for equity concerns. The Office for the Education of Students with Handicapping Conditions assisted in curriculum development and revisions. The Center for Art and Design provided ideas for design and format. Robert Carruthers, Associate in Curriculum Development, served as Project Coordinator.

After this publication was field tested, its evaluations were compiled and analyzed by Mr. Cunningham. It was then revised to reflect the concerns expressed in the evaluations. Ann Trombley, Monticello Central Schools, and Ms. Larson served as major writers and contributed valuable material. Diane Battipaglia, Assistant Professor of Music, Lehman College, New York City, contributed material, as did Ms. Clarke, Mr. Konowitz, and Mr. Messina. Janet Montgomery, Professor of Music Education, Ithaca College, provided suggestions for the teaching of students with handicapping conditions. Mary Theresa Southworth, Consultant for Curriculum Development, assisted with the revision of the manuscript. The Albany City and Troy Public Schools contributed photographs. Joanne Morelli, Information Processing Specialist, prepared the final manuscript on the word processor.

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INTRODUCTION

This publication is in two parts: *Syllabus* and *Handbook*.

The *Syllabus* provides the Course Requirements and Learner Outcomes that your school and you can use to develop a course of study based upon the *Syllabus*. The *Handbook*, based upon the *Syllabus*, can help you prepare for this task.

Before you read the *Handbook*, become familiar with the *Syllabus*.

This publication is prepared in response to Commissioner's Regulations and the Regents Goals, which include, among others, Goal 3 and its subgoals for music/art in the following areas:

3.1 Ways to develop knowledge and appreciation for the arts
3.2 Aesthetic judgments and the ability to apply them to works of art
3.3 Ability to use cultural resources: museums, libraries, theaters, performing arts groups
3.4 Ability to produce or perform works of art
3.5 Materials, media, and history of major art forms
3.6 Understanding of the diversity of cultural heritage

and Goal 10: Commitment to lifelong learning.

The impact of the Regents Goals Statement goes well beyond traditional conceptions of "music appreciation" or "music theory" in the following ways:

1. There is a need for the student to *create* and *perform* music in addition to, and as a partial basis for, listening skills.
2. There is a need for the student to *use* music, to communicate directly his or her feeling response to it, rather than mastering abstract information *about* music.
3. There is a need to *reach beyond the school years* in a way that stresses the integration of learning in life outside of and after graduation from high school.
4. Finally, there is a pervasive need for the student to learn through "hands-on" (or "ears-on") activity, as he or she grows in knowledge, attitudes, and skills.

Keep in mind the above emphases as you read this publication.

Good reading!

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TO THE ADMINISTRATOR

A few words before we begin . . .

We use the term "administrator" to refer to that person who has specific responsibility for the total program in music in the school or school district. This person may be, for example, a director of music, a curriculum specialist, or a principal or his or her designee.

Below are some questions that you as an administrator may have about this publication and the new course.

I. Why This Publication? Who Must Take The New Course?

A. The Publication

Music in Our Lives is composed of two sections: a *Syllabus*, and a *Handbook*. The publication provides you and the teachers with one means of implementing one aspect of Commissioner's Regulations: the requirement of one year of music (or art). This course represents an opportunity to you, to the teacher, and to the school: to help certain students have worthwhile experiences with music and through music.

B. Who Must Take the New Course?

It is recommended that students pursuing Regents credit in music in grades 9-12 take the course, *except those students who participate in a major performing group (band, choir, dance, orchestra, theater) or who are pursuing advanced study approved by the music teacher, music department chairperson, and principal.*

"This course must be accessible to students with handicapping conditions. Providing such students with this course will better prepare them for the skills needed to attain a high school diploma." These statements are consistent with Education Law, Commissioner's Regulations, Regents Rules, and successful practices across the State.

II. What Factors Should I Consider In Assigning Teachers To This Course?

Below we indicate certain assumptions about the students who will take this course, and suggest briefly some of the elements of content.

These factors may require some changes in schools' perceptions of these students and of ways to meet their needs. They may also require: a redefinition of the teacher's role from that of chiefly an authority figure to that of facilitator; open-mindedness; flexibility; enthusiasm; and, a tolerance for failure. The amount of flexibility demonstrated by staff will affect the ability to coordinate the total school program to meet the needs of all students. Also, students with handicapping conditions must have the opportunity to meet the same curricular objectives in order to attain a high school diploma when appropriate. All teachers must be able to work with those students appropriately placed within their classes.

A. The Students[1]

1. The *students'* past, present, and future experiences with and through music are the focus of the course. Students will enter this course with a variety of learning abilities, rates, and styles, as well as emotional states and physical capabilities. The classroom becomes a *laboratory* for exploring, trying out, sharing, performing, etc. Here the teacher is a leader and facilitator.
2. *Success experiences* become very important – success first in the student's own eyes/ears, then in the eyes/ears of others, through a *product* that the student produces. Here the teacher is a *guide*.

B. Content

1. In the course of study, content is to be oriented to carrying music into the everyday life of the student. Content is therefore broad and general in scope, yet specific enough to nurture involvements capable of continuing beyond the school day and school years.
2. Many of the traditional aspects of music – singing, playing, listening, etc. – are to receive attention. (But some are in new forms, with different emphases.) The students will be involved in music-making

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[1] See also the *Handbook* section, pages 77 to 79.

that uses several sensory modes (auditory, visual, kinesthetic, tactile) and that uses a variety of response modes. Emphasis is first on music-making, then on using notation and music theory as tools to immediately aid in music-making.

3. A broad spectrum of music, especially *consumer* music, *social instruments*, and other lifetime interests, is to be included. This is apart from traditional solo instruments, etc.
4. Individual projects requiring "hands-on" activities are to be included. The students will prepare and present reports, prepare presentations of tape recordings, keep listening logs, etc.
5. An *audience* for students' efforts is essential, when the students are ready. Here the teacher's relationship with other teachers/classes is also important.
6. *Evaluation* is to be done first by the class, after criteria have been set up by the class. These criteria are to be reasonable. The teacher must be flexible here.

III. What Can I As An Administrator Do To Make The Course "Go"?

A. Steps To Be Taken

We hope that you will take several steps to achieve this aim.

1. Examine the *Syllabus* and *Handbook* sections.
2. Decide on the level of commitment that your school will make for this course.
3. Survey your school's resources. (See below and pages 85 to 86.)
4. *Ideally, select a teacher(s) who has several of the qualities/experience suggested above.*
5. Provide inservice to all district teachers of music.
   - Workshops in cooperation with SED or the New York State School Music Association (NYSSMA); with persons listed in the Acknowledgments section (pages iii to iv)
   - Workshops to help music teachers modify instructional techniques to meet the needs of students with handicapping conditions
6. Provide assistance to the teacher.
   - Make the public aware of the new course.
   - Assist the teacher in determining the students' needs.
   - *Assist the teacher in selecting and organizing choices from the Syllabus section.*
7. Be supportive of the students' efforts!

B. Creating the Learning Environment

At the very least, the Music In Our Lives classroom should be large and be located so that the students can listen to and experiment with various types and volumes of sound, sing songs, play instruments, create, compose, do expressive movements, and manipulate music materials – independently and in groups – without disturbing other phases of the school program. The room should be accessible to students with handicapping conditions.

The room should have:

- Adequate study, demonstration, display, performance, and storage space;
- Proper heating, lighting, acoustical treatment, electrical power, ventilation, and humidity control for music materials and equipment as well as for instruction;
- High-fidelity components, a video system, film and overhead projectors, screens, and other forms of audio-visual equipment;
- Bulletin boards, chalkboards, movable desks, and chairs, a piano, a conductor's music stand, files or boxes for music, cabinets specifically designed for records and tapes, a sorting rack, metronomes, tuning devices, and the like;
- A wide variety of music materials – recordings, tapes, sheet music, books, pictures, periodicals, films, Western and non-Western musical instruments, sound sources, and realia – with which the students can work;
- A stereo sound system capable of recording and reproducing with a high degree of fidelity. (Components are generally superior to compact systems; they have the additional advantage of enabling the teacher to select and custom-fit the units to particular needs, budgets, and classroom features).
- Reel-to-reel or cassette tape recorders. Both types make it possible for the teacher to:
  - Organize and present listening experiences with minimal lag-time in classroom sessions and/or damage to recordings;
  - Play, interrupt, and resume or reverse and replay segments of a recording to reinforce or to comment upon various aspects of the listening experience;
  - Develop a library of musical compositions and performances, by the students and professionals; and
  - Help the students to increase their interest in music and musical experiences, to sharpen their

listening skills, to evaluate and improve their compositions and performances, and to make meaningful evaluations of and contributions to the work of others.

The Music In Our Lives classroom should have at least one piano. It should be mechanically dependable, produce a desirable quality of sound, and hold its tuning. An upright piano with good wooden action parts, felt brushings, and keys covered with either plastic or ivory is perfectly acceptable for general classroom use. However, it should be tuned to American Standard Pitch, A-440, three or four times a year; kept away from extremes of temperature, light, and humidity; protected from dust; and mounted on wide rubber casters with ball-bearing construction to facilitate movement.

Facilities and equipment of suitable quality for music education require substantial amounts of time and money. Specialized publications, comparison shopping, discussions with other music teachers, and demonstrations at music conventions and technology fairs can ensure wise cost/benefit selections. Once purchased, however, these items should be located with care for optimal operational and acoustical effectiveness. They should be maintained in proper working order.

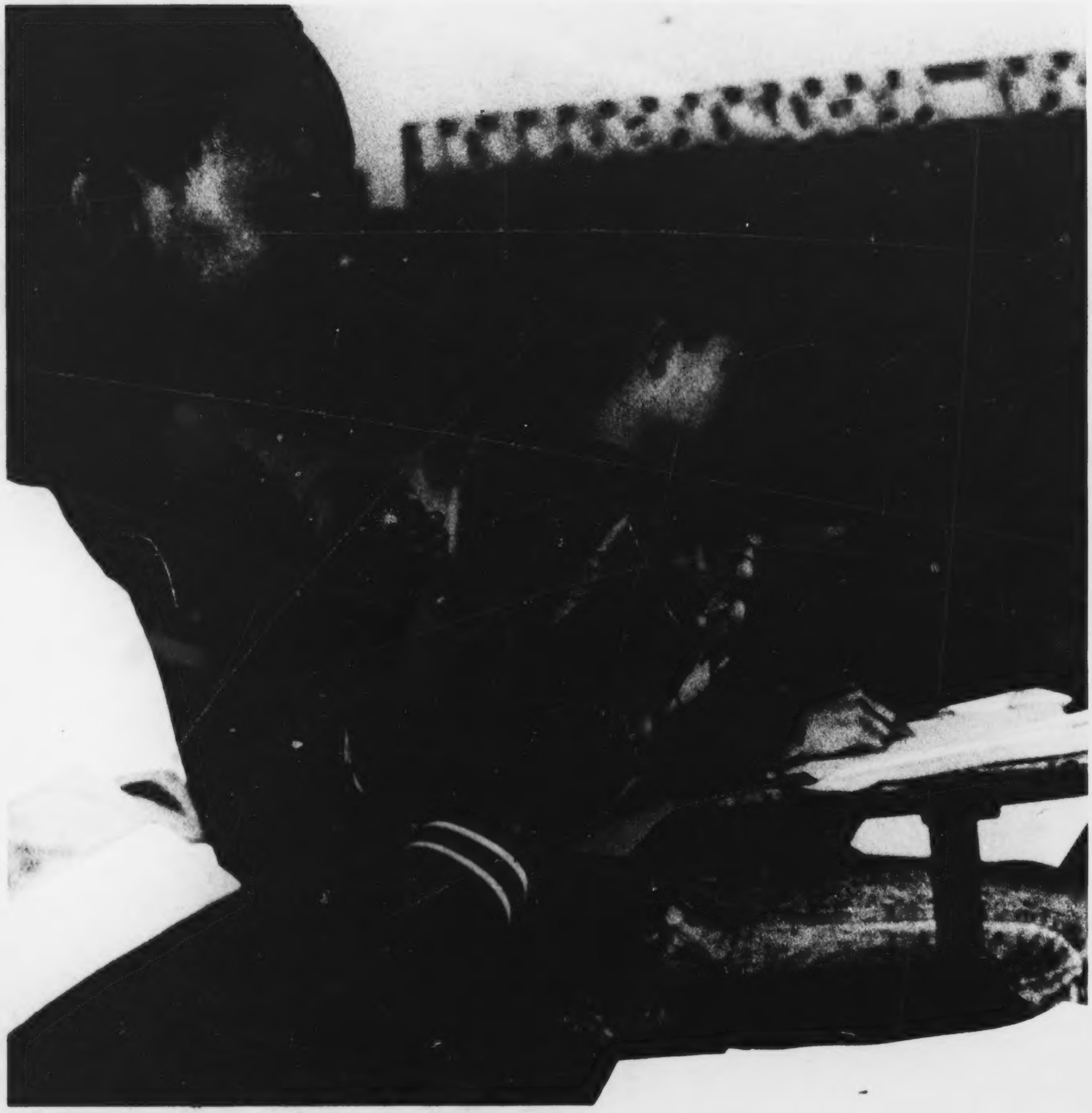
The most important part of any learning environment is feeling tone. Like other types of nonverbal communication, it speaks more clearly than words of the teacher's attitudes, intent, and expectations.

The key elements seem to be the teacher's approach and the level of the students' access to a diversity of learning materials.

- Particular choices and arrangements of color, form, and texture create an atmosphere of warmth and vitality that encourages participation by the student. (Consult the art teacher).

- Readily available musical "touchables" make both the students and teacher happy to be together.
- The students' work, in a positive setting, inspires confidence and effort.
- News about happenings in the world of music; pictures of musicians and instruments – new and old, unique and traditional, local and international; exhibits; puzzles; anecdotes; and cartoons create interest.

SYLLABUS



I. COURSE REQUIREMENTS

It is assumed that you/your school will develop a course of study based upon the materials that follow this section (IA) and the Learner Outcomes section (pages 17 to 71).

Your school is required to include *each* of the following areas in your course of study:

1. *Listening*
2. *Performing*
3. *Composing*
4. *Using Basic Tool Skills*, and
5. *Developing a Special-Interest Independent Project*

Every student pursuing a course of study based upon this Syllabus must have experience(s) in each of the five areas above.

Within some areas there are options. Choose those that lie within the ability of your school to provide. These options allow your school to meet the above requirement for specified areas.

Obviously, not all material will be completed by every class, and adaptations will be made according to the teaching time available and the readiness of the students. Nor will all of the above areas receive an equal amount of attention/time.

This syllabus is designed to help the teacher emphasize a multisensory approach to learning. This emphasis should enable students with handicapping conditions to successfully participate in this course.

A. Areas and Options

Options that are starred (*) below are described in detail in subsections of the *Handbook* as well as the *Syllabus*.

*1. Listening

The student should be able to LISTEN intelligently to music performed by a variety of musical groups and/or performance media.

a. *Description and Explanation*. Emphasis upon the ability to discern the primary ingredients and qualities of musical organization and expression within a wide range of musical groups and styles.

b. *Level*. Identifying major musical variables; making valid comparison between compositions of a given type of music (not comparisons with other types), and of as many modes of response as possible.

c. *Scope*. "Popular" forms (Rock, jazz, rhythm and blues, country western, folk and traditional); classical (orchestral, choral, band, musical theater, opera, etc.).

2. Performing

The student should be able to PERFORM at a *recreational* (not concert) level on a social, electronic, or orchestral instrument (or voice).

a. *Description and Explanation*. The choice of instrument can be according to student interest, but within the ability of your school district to offer instruction and to provide instruments. For students with handicapping conditions related to choice of instrument, the teacher should provide a choice of several instruments.

   *1. Option 1: Traditional social instruments: guitar, mandolin, autoharp, dulcimer, recorder, penny-whistle, banjo, etc.

   *2. Option 2: Electronic instruments: keyboards, such as Casio, Yamaha, and others; the Omnichord (synthesized autoharp); synthesizers or computers used in "live" performance.

   3. Option 3: Standard orchestral and band instruments, including piano, organ, and pitched percussion instruments (the latter to encourage tool skills pertaining to pitch in addition to rhythm).

b. *Level*. Appropriate to the recreational use in accompanying (in the case of accompanying instruments), soloing (in the case of melody instruments), or both (in the case of keyboard instruments). The level of competence should be indicative of a reasonable potential to continue learning new music independently of a teacher. (In the case of voice, the prime criterion is the ability to learn melody and rhythm of an unfamiliar piece independently of a teacher, recording, or outside help like a peer coach). For students with handicapping conditions, the level of achievement to be acquired should be based upon the student's ability as stated in the IEP.

c. *Scope*. Reasonable facility; music reading and other relevant tool skills. Avoid using performance to teach reading instead of letting reading serve the pleasures of performance.

3. Composing

The student should be able to COMPOSE (organize, arrange, rearrange) music in some medium.

a. *Description and Explanation*. The choice of medium and style can be according to student interest, but within the ability of your school to provide one or more of the following options.

  *1. Option 1: Electronic music

  *2. Option 2: Computer music

  *3. Option 3: Sound compositions or Soundscapes

  *4. Option 4: Tonal music such as songs with words or music

b. *Level*. Competence in handling musical elements, rather than originality or profundity of expresson. Some students may rely solely on aural feedback, or may use graphics.

c. *Scope*. A wide range of traditional musical forms, compositional techniques, and processes or devices relevant to a particular medium. (A selection is listed and described in the Department's *Music in the Middle/Junior High School*). Above all, such studies should result in considerable satisfaction from the act of creative accomplishment.

4. Using Basic Tool Skills

The students should be able to make functional use of BASIC TOOL SKILLS central to music and musical participation or involvement.

a. *Description and Explanation*. Skills basic to engaging in the musical activity described in the above three areas:

  1. Option 1: Note reading sufficient to the student's performance medium
  2. Option 2: Following a score while listening
  3. Option 3: Conducting patterns (leading *recreational*, not concert, singing/playing)
  4. Option 4: Basic reference/library skills
  5. Option 5: Using a tape recorder
  6. Option 6: "Rudiments" of a chosen compositional medium (electronic, computer, sound composition, tonal music).

b. *Level*.

  1. Functional ability with at least two dimensions of music (pitch and rhythm/meter, or harmony and meter)
  2. Locating musical features in a score by following along
  3. Beat patterns sufficient to leading *recreational* singing/playing
  4. Reference/library skills sufficient to locating information scores and recordings
  5. Recording sufficient to taping live, recorded, or synthesized music
  6. "Rudiments" sufficient to composing in the chosen medium.

c. *Scope*. Determined by functional needs and personal interest. For facilitating either listening, composing, and/or performing. Basic tool skills should not be taught as ends in themselves, and need to be used to be retained. Practice sessions should be interesting and imaginative. Use real-life models (community members, recent graduates) to encourage the students. Students who have difficulty with musical notation should involved with kinesthetic/tactile activities listed in Options 3, 5, and 6.

5. Developing a Special-Interest Individual Project

The student should demonstrate an in-depth involvement with, and understanding of, a teacher-approved special-interest topic of the student's choice.

a. *Description and Explanation*. Provides the opportunity to use reference/library skills, to cover interesting and personally relevant aspects of music, to use cultural resources, and to develop an understanding and appreciation of potential areas of continuing music interest.

b. *Level*. Production of a project that has a public presentation: to the class, other students, or the public in some form, as long as research and listening skills are evidenced.

c. *Scope*. See Approved Topics (Section (2) below). Seeks to engage the interest of each student in some area of continuing musical interest; therefore should not be treated as a typical "required term paper or project."

d. *Requirements*

1. *General Criteria for Completion*
   - (a) *A student individually, or a small group working collectively, must complete the following three steps:*
     - (i) *Select one of the Approved Topics, below*
     - (ii) *Produce a project that meets the Specific Criteria. . .(below) for the project and, then,*
     - (iii) *Share the project with or make it available to the class or public in some form* (lecture performance; performance project; "radio program;" "TV program;" articles in school paper; organizing learning materials for future students, e.g., bibliography, discography, tape, film, etc.
   - (b) A completed project must include: (1) original research, including tapes, recordings, etc., using standard library resources; (2) bibliography and/or discography (3) evidence of a significant degree and depth of music listening (except for a Topic h. project, below). Where possible, the student should listen to the musical involvements typically encountered by, for example, music educators and/or therapists, and to different conceptions of recording technique in sound recording technology (e.g., one vs. multi-microphone, etc.); (4) a clear attempt to persuade or "sell" the topic to a real or envisioned audience as a potential lifetime vocational or avocational pursuit. (This is included partially in the hope that the student will "sell" himself/herself in the process).
   - (c) If the student/group uses speech or writing as a communication medium, the student/group must demonstrate the ability to speak or write at a minimum level of competence. The students should be encouraged to use other forms of communication: films, computer software, tapes, recordings, etc. in their presentation.

2. *Approved Topics*
   - (a) Computer Music
   - (b) The Operation and Use of Synthesizers for Music
   - (c) The New Technology of Music
   - (d) The Relation between Music and its Sister Arts
   - (e) Utilitarian Uses of Music
   - (f) One Musical Career
   - (g) Film Music
   - (h) Music and Dance in History
   - (i) Music and the Consumer
   - (j) A Multi-Arts Project Using Music
   - (k) The Musical Heritage of . . . (or, My Musical Heritage)
   - (l) A Musical Composition
   - (m) Music Therapy
   - (n) A Musician with a Disability

3. *Specific Criteria for Completing Projects on Approved Topics*
   - (a) *Computer Music*
     - *Content*. The project should document, describe, and explain how music is composed by, for, or with computers, and what musical results are possible in this medium that are different from traditional media. The emphasis should be on the music produced rather than on the hardware or software available, except insofar as this equipment bears on the uniqueness of the music. The project may include computer-manipulated effects in Rock music, etc., but this should represent no more than 1/4 of the total project. It should include evidence of considerable listening, a discography, and a bibliography.
     - *Procedures*. The student may actually use a computer as part of the project to generate music (or at least examples of effects), as long as an advance in personal computer skill (as opposed to musically creative skill) is evident, and as long as the project also includes a considerable amount of additional research. Listening shall be included.
   - (b) *The Operation and Use of Synthesizers for Music*
     - *Content*. The project should document, describe, and explain how music is composed by, for, or with synthesized sounds; and what kinds of musical results are possible in this medium that are different from traditional media. The project may include synthesizer-processed effects in Rock music, etc., but should not be limited to this music. It should contain basic terminology, e.g., "envelopes," different sound

waves, etc. The project should include evidence of considerable listening, and include a discography and a bibliography.

- *Procedures.* The student may actually use a synthesizer as part of the project to generate music or effects used in music, as long as the project also includes a considerable amount of additional research. Listening shall be included.

(c) *The New Technology of Music*

- *Content.* The project should document, describe, and explain briefly the field of electronic music, especially "musique concrete" or tape manipulation, multitrack and other recording techniques, computer music, and synthesizers; what kinds of major compositional techniques are used; what kinds of musical results are possible in this (electronic music) medium that are different from traditional media; and, the effect of technology in music in bringing music to a greater number of persons, e.g., handicapped persons. The project should also give evidence of considerable listening, and should include a discography and a bibliography.
- *Procedures.* A student with access to a quality tape recorder may include as part of the study a reasonable portion devoted to practicing (and therefore demonstrating) tape techniques, especially tape manipulation basics. A student whose interest is mainly computers or synthesizers should select Topic a, or b.

(d) *The Relation between Music and its Sister Arts*

- *Content.* This project should clearly point out similarities between music and one or more sister arts (painting, sculpture, architecture, theatre, literature, dance, etc.) in (a) a given geographic area, e.g., Music and the Visual Arts in (the country of the student's ethnic or racial origin)) or (b) a given period (e.g., the Romantic Spirit in Music and Art); or (c) alternating (a) and (b) may be combined to delimit a study to a particular era for a geographical area (Music and a Sister Art(s) in Elizabethan England). The project should give evidence of considerable listening and include a discography and a bibliography.
- *Procedures.* The student may choose either (a), (b), or (c) above, and do research and considerable listening.

(e) *Utilitarian Uses of Music*

- *Content.* The project must present specific references to the importance of music in a utilitarian function, as in ceremonies such as weddings and funerals, film, Muzak, etc. Thus the project may be an *analysis* of, for example, the role of music at a wedding (Weddings can and do take place without music. When music is present, what function does it perform to set the mood, to connect the various separate moments? etc.). The project should endeavor in part to answer the question, "In practical terms, what would be missing from life in a world without music?" The project should present several examples of the utilitarian functions of music analyzed in the project. A bibliography must also be included. This topic specifically *excludes* music in advertising and consumerism. (See Topic i.).
- *Procedures.* The student must do research and extensive listening.

(f) *One Musical Career*

- *Content.* This project requires that one musical career be investigated in depth. It is an opportunity for, though not necessarily limited to, a real career interest an individual student might have in music. The project should serve as a realistic introduction to all elements a student should consider before entering the career in question. The following should be included:
  (1) the type of education/training required;
  (2) the type of lifestyle afforded by the career;
  (3) the distribution of employment opportunities;
  (4) sensitivity to the career as it affects persons with disabling conditions.
- *Procedures.* The student will do research and considerable listening.

(Be sure to keep these reports on file for reading by career-bound students.)

(g) *Film Music*

- *Content*. This project requires a brief history of film music, with special emphasis on (1) music that has been adapted to film (e.g., *Fantasia; Ordinary People*); (2) film music later rearranged as concert music; and (3) representative examples of musical theatre works adapted to film. Music accompanying television shows is excluded. However, the project can include films shown on TV and "made-for-television" movies that make significant use of high quality music. The project should include a discography and a bibliography.
- *Procedures*. The student will do research and considerable listening.

(h) *Music and Dance in History*

- *Content*. This project requires a survey of the music and related dance forms and practices (costumes, staging, etc.) of (1) a particular country, period, or style (e.g., Spanish Dancing and Dance Music; Dance and Dance Music among the Nobility of the Baroque Period; Modern Dance and its Music); *or* (2) a historical survey of folk dance and dance music throughout Western history; *or* (3) a historical survey of classical ballet and ballet music. The focus must be on the relation between the music and the dance forms and practices. The project should include a discography and a bibliography.
- *Procedures*. The student will do research and considerable listening.

(i) *Music and the Consumer*

- *Content*. This project requires a survey of the role and use of music in advertising, sales, Muzak, and the sale of music, musical instruments, recordings, and playback equipment. It should include a tape recording exemplifying points made in the advertising segment of the project, and include a bibliography of relevant sources, including some research into the industry.
- *Procedures*. The student will do research and considerable listening.

(j) *A Multi-Arts Project Using Music*

- *Content*. This is a creative project for students manifesting this level of interest, involving music and one or more other art media. It should involve an extensive period of preparation and creation, and should result in a major artistic statement that derives in large part from the music used. An example might be a multi-media "happening" combining slide film clips and prepared video, all dealing, for example, with images of war and suffering, with a composed or assembled collage of musical accompaniment or sound track enhancing and unifying the overall expressive effect. Aside from the central role of music and the clearly creative and expressive nature of the results, certain requirements for evaluation (length, whether the music will be originally composed, product of a musical collage, or a few key prerecorded excerpts; how many and what types of other media will be used, and how and where represented, etc.) must all be specified in the Learning Contract. (See *Handbook* section, page 133).
- *Procedures*. These should be directed by the project, but the dimensions and other requirements for this undertaking must be explicitly specified in the Learning Contract.

(k) *The Musical Heritage of (or, My Musical Heritage)*

- *Content*. This project requires a survey of the music of a selected ethnic, racial, religious, or disabled group; a city or town; a state, region,or country. The exact topic may be as general as "Music of Puerto Rico" or as narrow as "Music of the Erie Barge Canal in Central NY," "Music of the Cattaraugus Indian People," or as suits the student's interests. The project should present a reasonable survey of the topic: breadth, in the case of general topics; depth and detail, in the case of narrow topics. Evidence of considerable listening must be given, including either a discography or a tape recording of representative music, and a bibliography.
- *Procedures*. The student will do research and considerable listening.

(l) *A Musical Composition*

- *Content.* This project requires a composition that is completed (a) as a tape piece, accompanied by a graphic representation and analysis of the composition); or (b) in notated form, accompanied by an analysis of the composition. The medium may be electronic, traditional instruments, sound composition or song—or any combination. This project, in any "style," should be attempted only by those students who have given evidence of the preliminary skills, ability, and motivation for such an undertaking. The project should include those elements detailed in the Learning Contract concerning length, musical forces employed, etc. However, the analysis that accompanies the project should be one-half of the project. This analysis should, therefore, demonstrate the student's awareness of the compositional variables and techniques intended or in evidence. It should also include a description of changes and improvement the student would make if allowed the opportunity to rework the composition or to attempt another, similar composition. This document is especially important for any project presented as a tape piece and for which no "score" of any kind exists.
- *Procedures.* These are dictated by the nature of the composition. However, all procedures should be tightly controlled in the Learning Contract.

(m) *Music Therapy*

- *Content.* This project will require exploring, defining, describing, and documenting the role of music as therapy in today's society. The project should describe the use of music for therapy and in occupational settings, the populations served, and how music therapy is provided. The student should then concentrate primarily on the musical components of the field. Such questions as, What instruments are most often used? What types of music are used? What is the quality of music that makes it therapeutic? and Who provides the therapy? should be addressed. Documentation must be submitted for tapes and recordings listened to, music therapy observed, and references consulted.
- *Procedures.* The student will research the field of music therapy, listen to therapeutic recordings, arrange for an observation of music therapy in practice, and, if possible, participate as a volunteer in appropriate music therapy activities.

(n) *A Musician With A Disability*

- *Content.* This project should document and describe the life of a musician with a disability. The musician may be widely renowned, such as Itzak Perlman, Ray Charles, Jose Feliciano, Stevie Wonder, George Shearing, Al Hibbler, Gustav Mahler etc. – or may be a local musician in the student's community or region. The focus should be on the musical growth of the musician and how he/she learned music in spite of a handicap. Such questions as, What specific learning needs did the musician have? How were they met? What type of music influenced him/her to become a musician? should be answered. The project should give evidence of considerable listening, and should include a discography and a bibliography.
- *Procedure.* The student will do research on a musician with a disability. The student may interview local musicians. The student will do cosiderable listening to the music composed or performed by the musician chosen for study.

4. *Evaluation of the Special-Interest Independent Project*

(a) An important aspect of these projects is their evaluation by the student, the teacher, and the class. This evaluation is summative; that is, it measures the extent to which the student has achieved the objectives of the project experience.

(b) Because the class/other students/public presentation of the project is a crucial step for completing the project, the presentation must be evaluated. A sample Evaluation Form for the presentation of the project appears on the following page.

SPECIAL INTEREST INDEPENDENT PROJECT EVALUATION FORM

This grid, which is designed for recording observed group/individual behavior in six skills categories, allows the teacher to record observations in each skill sub-category. Enter 1 for Outstanding, 2 for Satisfactory, 3 for Needs Improvement, and (DNA) for Does Not Apply.

Category	*Rating*			
Incorporation of Music Skills	1	2	3	DNA
• Used listening skills	( )	( )	( )	( )
• Used composing	( )	( )	( )	( )
• Played musical instruments	( )	( )	( )	( )
• Used singing	( )	( )	( )	( )
• Used basic tools	( )	( )	( )	( )
• ________________	( )	( )	( )	( )
Organization				
• Selected an original topic/theme appropriate to the talent and the capabilities of group members (individual)	( )	( )	( )	( )
• Spent sufficient time in planning and preparing the project	( )	( )	( )	( )
• Planned each task of the project so that it met the requirements of the assignment	( )	( )	( )	( )
• ________________	( )	( )	( )	( )
Gathering/Using Information				
• Used appropriate sources	( )	( )	( )	( )
• Identified types and kinds of information needed	( )	( )	( )	( )
• Presented information that was accurate and relevant to the topic	( )	( )	( )	( )
• Presented conclusions supported by the evidence presented	( )	( )	( )	( )
• ________________	( )	( )	( )	( )
Communication Skills				
• Communicated coherently	( )	( )	( )	( )
• Used delivery aids (audiovisual) effectively	( )	( )	( )	( )
• Followed an acceptable format which included a beginning, middle, and end	( )	( )	( )	( )
• Provided for class (audience) reaction	( )	( )	( )	( )
• ________________	( )	( )	( )	( )
Group Relations (for group projects)				
• Assumed responsibility (individual and group)	( )	( )	( )	( )
• Gave/accepted constructive criticism	( )	( )	( )	( )
• Initiated ideas	( )	( )	( )	( )
• Resolved group conflict	( )	( )	( )	( )
• ________________	( )	( )	( )	( )
Creativity				
• Demonstrated overall aesthetic value	( )	( )	( )	( )
• Demonstrated originality	( )	( )	( )	( )
• Demonstrated artistry of execution	( )	( )	( )	( )

Summary Comments of Student Performance

Observed student strengths:

Observed student needs:

B. Learner Outcomes

The Learner Outcomes (The Student Will. . .) on the following pages are expressed as objectives for the students to achieve.

At the top and extreme left of each page, the *Focus* column refers to the various strands in the Table of Contents: Listening, Performing, Composing, Using a Computer, Using Electronic Music, and Developing a Special-Interest Independent Project. Basic Tool Skills material appears in the *Handbook* section on pages 130 to 131.

The *Knowledges, Attitudes,* and *Skills* columns (shaded in gray) list the specific objectives, the achievement of which the student demonstrates in the activity described in the *Evaluative Criteria* column.

The material at the bottom of each page – *Sample Learning Experiences, Resources,* and *Illustrative Teaching/Learning Strategies* – suggests illustrative experiences/materials/strategies for meeting the above objectives. There are many other possibilities; most teachers can suggest and use other experiences/materials. . .that will enable the students to meet the objectives. The *Handbook,* also, suggests some of these.

The above Learner Outcomes are for all students regardless of race, sex, marital status, color, religion, national origin, or disability. The Department's Office for the Education of Children with Handicapping Conditions states that the latter students "must have access to the full range of programs within general education appropriate to their educational needs. The majority of students with handicapping conditions have the intellectual potential to master general education curriculum content. Therefore, such students must have access to the information set forth in this curriculum guide."

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening FORM	*The Student Will:* Know that music has form and discipline Know the definition and components of a song form	*The Student Will:* Acknowledge the value of form and discipline in music Appreciate the repetition and variety that form offers music	*The Student Will:* Identify form in music Diagram a given form for a selection	Given a song form, the student will be able to identify it as a whole and its parts. Listening log entries Given examples of various song forms, the student will identify the forms therein. Listening log entries

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to "The Girl is Mine" - Michael Jackson/Paul McCartney	Recording of "The Girl is Mine." Sample diagram of song form AABA in selection, color coded for easy identification in class discussion; key words from lyrics at the beginning and end of each section highlighted so they can be noted as class listens to the selection. *Music in the Middle/Junior High School: Syllabus/Handbook*. New York State Education Department. Bureau of Curriculum Development. 1988.	• Listening log entry • Keyboard and vocal demonstration (by teacher) of A, then B, first melody with lyrics and then melody alone • Explanation of the concept of repetition of themes for form • Analysis of sample form diagram: first with diagram alone, then diagram and listening selection considered together. Students who have difficulty following the diagram may need to focus first on the listening aspect of the activity. Ask these students to create appropriate movements to show AABA and perform them as they hear the music. Then refer to the colors on the diagram and allow these students to hear the listening selection again as they follow the diagram. • Discussion of other examples: ballad with chorus, etc.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening RHYTHM	*The Student Will:* **Identify some of the rhythmic ideas (patterns) in a selection** **Understand how rhythm adds excitement to music**	*The Student Will:* **Acknowledge the artistic merit of rhythm** **Appreciate rhythm complexity in music**	*The Student Will:* **Orally identify rhythmic aspects of a selection**	Given a familiar selection, the student claps or speaks the rhythmic patterns therein. Listening log entries

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to "Legend of the One-Eyed Sailor" - Chuck Mangione Listening to rhythm patterns in various multicultural music	Recording and album notes of "Legend of the One-Eyed Sailor" - Mangione. Rhythm sheet of rhythmic motives in simple notation. *Music in the Middle/Junior High School: Syllabus/Handbook*. New York State Education Department. Bureau of Curriculum Development. 1988. Recording: "Take Five." David Brubeck. Columbia Special Products. JSC9116. Recording: *African Music* (Laura C. Boulton) Folkways FW8852, side 2, band 6. *Secret Society Drums* (Nigeria). Each of the five drums is recorded separately to show its individual rhythm pattern; then they are recorded simultaneously to demonstrate the polyrhythmic effect of the five patterns. Recording: *Caliente = Hot: Puerto Rican and Cuban Musical Expression in New York*. New	• Listening log entry • Demonstration of rhythmic motives from selection and rhythm sheet • Discussion of complexity of rhythmic devices used

World Records NW 244, side 1, band 4. "Lotteria" (Rumba-Columbia) features the cascara (two thin sticks struck against a hard resonant surface), claves, and three drums playing different patterns in a polyrhythmic ensemble plus lead vocalist and chorus in an Afro-Cuban style.

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Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening METER	*The Student Will:* **Know that music is composed with meter** **Know that meter establishes a pulse within a selection**	*The Student Will:* **Acknowledge the presence of meter in music**	*The Student Will:* **Demonstrate the ability to identify various meters in given selections** **Discuss the effect meter has upon a selection**	Given several selections, the student will demonstrate for each through body movement or conducting pattern the feeling of the given meter. Listening log entries

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to "Galop, Waltz and Danzon" from "Fancy Free" - Bernstein	Recording of "Galop, Waltz, and Danzon" from "Fancy Free" by Leonard Bernstein. (Handout sheet of meters and rhythmic figures from selection.)	• Listening log entry • Keyboard demonstration of metric and rhythmic motives from selection • Clapping or speaking rhythms in metric context • Students may use visual/tactile versions of each conducting pattern (made of posterboard and yarn) to practice the feeling of the given meter by tracing the yarn and seeing the outline of the pattern. • Students with disabilities may be successful doing rhythm exercises with a rhythm stick on the desk, e.g., tap desk – tap sticks together – 1 2 tap sticks together 3

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening TIMBRE	*The Student Will:* Know that music has timbre	*The Student Will:* Appreciate the differing qualities of timbres	*The Student Will:* Identify the different timbres aurally	Given a recording, the student will be able to identify different timbres in different types of music: orchestra, non-Western, jazz, etc. (For students who have difficulty with written assignments, use pictures of instruments or the names of instruments on a worksheet, and ask these students to place a number near the picture or instrument name that matches the instrument they hear.)

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to a recording about an orchestra	Recordings such as: "Variations" from Benjamin Britten's *Young Person's Guide to an Orchestra* (Columbia ML 5768, MS 6368). *Instruments of the Orchestra* (Vanguard, 10,7.8); excerpts of instrumental solos in an orchestral context.	Listening log entry • Students with auditory perceptual problems may need to hear timbres many times. Hearing-impaired or deaf students may not hear the timbres. For both of these types of students, use live performances and opportunities to touch the instruments and perhaps produce a tone or sound on them. (Recordings and filmstrips may be too abstract for these students.) Also, to avoid the interference of other timbres, each instrument should be heard separately, and later, heard as part of an ensemble.
Listening to multi-cultural recordings	Recording: *The Sounds of India*. Ravi Shankar, sitar. Columbia CS9296, side 1, band 1. "Dadra" features the sitar improvising on a number of ragas, accompanied by the tabla (a pair of hand-held drums playing cycles of rhythms) and the tamboura (a 4-5 stringed drone instrument).	

Recording: *The Nonesuch Explorer: Music from the Distant Corners of the World*. Nonesuch H7-11. *Koto Music of Japan*, side 1, band 6. "Echigojishi" is based on an ancient Lion Dance. The koto is a zither six feet long and nine inches wide with thirteen strings arranged lengthwise over a convex sounding board.

Recording: *The History of Music in Sound*, volume 1, RCA LM 6057, side 1, band 2. "The Poet Rides on Horseback through the Night." This Chinese work is played on the dah dyitz (the transverse flute), the sheng (mouth organ), ellhwv (two-stringed fiddle), sanshyan (a long, three-stringed lute played with the fingers or a jade plectrum), and the pyipar (a short, pear-shaped lute with four strings). This work is also an example of monophonic texture, since all play the same melody.

Recording: *Negro Folk Music of Africa and America*. Folkways FE4500, side 1, band 5. Nigeria – Ibo Tribal Music "Bara Sanabo – Bara". This selection features male voices accompanied by sansas (similar to the mbira or Kalimba), sticks, and drums. The sweet sound of Ibo music has influenced the African-derived music of Haiti.

Music in the Middle/Junior High School: Syllabus/Handbook. New York State Education Department. Bureau of Curriculum Development. 1988.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening TIMBRE	*The Student Will:* **Discover different timbres from a single sound source**	*The Student Will:* **Appreciate the aesthetic value of his/her creations**	*The Student Will:* **Identify specific qualities (deep, metallic, etc.) of musical instruments** **Organize an "orchestra" of favorite instruments**	Given an object, the student will be able to identify various aspects of timbre through comparison with other sounds.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Identifying sound qualities of various student devised "instruments"	*Music in the Middle/Junior High School: Syllabus/Handbook*. New York State Education Department. Bureau of Curriculum Development. 1988. Have some suitable objects on hand for those students who have nothing with them. Recording: "Cowell Banshee – Sound Forms for Piano." Robert Miller. New World Records NW203.	• Ask the students which instrument they like best, and why. After they have made their choice(s), playfully defend the idea of using only one instrument for music making. Then elicit from them the advantages of using more than one – different tone colors (timbres), different pitches, different combinations, the effects of different combinations, etc. • Ask the students to name the qualities an object should possess in order to be a good and/or practical musical instrument – interesting sound, unique sound, playability (with practice), repeatability, durability, accessibility (i.e., not rare), portability, etc. Write their suggestions on a chalkboard. • Give the following directions: "Without leaving your seat, find an object with which you can produce at least five different sounds . . . 5 minutes! . . . 2 minutes! . . . Time's up!" Join the class in performing the activity. • Have the students demonstrate their

"instruments" one by one. At some point, demonstrate your own, while the members of the class listen. As the instruments are demonstrated, have the students match them with the criteria identified in the second paragraph above.

- After all of the "instruments" have been "played," ask the students to identify the sounds they liked best and their reasons why. Have the students keep a written record of the sound sources they like best and the reasons for their preferences.

Some students may keep a pictorial record (student-drawn or student-collected pictures) of the sound sources they like best.

Although hearing-impaired students will have a great difficulty distinguishing timbres, they can learn about the instruments.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening TEXT	*The Student Will:* Know that words enhance and reinforce melody Know that art can combine different media into one	*The Student Will:* Appreciate the added power that words give to music Acknowledge the artistic merit of the lyrics in a song	*The Student Will:* Discuss the function of the words as they relate to the melody	Having listened to a song in class, the student will critique its intended message and the function of the words.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to "We Are the World"	Recording of "We Are the World" (composed by Michael Jackson and Lionel Richie). List of poetic terms and devices List of melodic terms and devices *Porgy and Bess*. (Portrays a person with a disability.)	• Listening log entry • Discussion/demonstration of lyric's terms and melodic devices • Analysis of melody in song; explore for rhythm and contour and discuss how one helps the other. Students with limited oral communication skills may present the meaning of the text of the song through movement or sign language.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening *VARIOUS ELEMENTS	***The Student Will:*** **Compare/contrast several examples of non-Western music**	***The Student Will:*** **Appreciate the aesthetic value of non-Western musical compositions and their similarities**	***The Student Will:*** **Identify various characteristics of non-Western music** **Develop auditory discrimination and listening skills**	Given several selections, the student will be able to identify similarities and differences of non-Western music. Listening log entries

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to non-Western musical compositions; comparing/contrasting them with Western music *Advanced material	*Afro-American Music and Music of the Orient*. Macmillan. *Music in the Middle/Junior High School: Syllabus/Handbook*. New York State Education Department. Bureau of Curriculum Development. 1988.	Distribute copies of a checklist of characteristics of non-Western music such as the one below. ***A Checklist of Characteristics of Non-Western Music*** 1. Narrow range ____ Medium range ____ Wide range ____ 2. Steady beat ____ No steady beat ____ 3. Regular meter ____ Changing meter Irregular meter ____ 4. Simple rhythms ____ Complex rhythms ____ 5. Same rhythm patterns repeated ____ Many different rhythm patterns repeated ____ 6. Same rhythms sound together ____ Different rhythms sound together ____ 7. Many voices ____ Few voices ____ Mixed voices ____ Single gender ____ 8. Solo voice ____ Chorus of voices ____

9. Unusual vocal tones (timbres) _____ Microtones _____ Tonebending _____

10. Same words at the same time _____ Same words at different times _____

11. Different words at different times _____ Different words at the same time _____

12. Few instruments _____ Many instruments _____

13. Instruments alone _____ Instruments with voices _____

14. Ornamented melody _____ Simple melody _____

15. Tempo remains the same _____ Tempo changes _____

16. Dynamics remain the same _____ Dynamics change _____

17. Absence of a tonal center _____ Presence of a tonal center _____

18. Clearly defined sections _____ Sections not clearly defined _____

Ask the students to listen to two non-Western musical compositions, each from a different culture, and write the number 1 in the space provided after those words or phrases that describe the first selection and the number 2 after those that describe the second.

Use some of the characteristics on the chart as the basis for a discussion of non-Western music, and for comparisons of Western with non-Western music.

For students with visual perception problems, convert the checklist into a series of cards that will adhere to a chalkboard or a file cabinet. In this way, each of the 18 items in the checklist can be considered separately and the appropriate card for each element chosen by the student and placed on the chalkboard or file cabinet.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening FAMILY OF INSTRUMENTS	*The Student Will:* Know the characteristic sounds of the instruments of an orchestra Know that instruments can combine to make new sounds	*The Student Will:* Acknowledge the distinction between instrument sounds and effects Appreciate the complexity of symphonic orchestral sound	*The Student Will:* Demonstrate knowledge of the various instruments of an orchestra Demonstrate listening skills through identifying individual and combined instruments	Having listened to an orchestral selection, the student will point out the various timbres therein. Listening log entries

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to a family of, and individual, instruments (Ravel's "Bolero")	Recording of "Bolero" by Ravel Recordings of individual instruments in solo performance. A tape of selections from various recital recordings in sequence would be ideal. Pictures of the instruments of the orchestra for identification Recording: Bach, "Little Fugue in G Minor." Eugene Ormandy and the Philadelphia Orchestra. Columbia. MG30072	• Listening log entry, with teacher assistance • Playing of tape of instruments in recital performance, with appropriate comments on families, tonal production, tonal quality, and history • Describing the basics of orchestration – instrument selection, combination, desired effect, emotional impact, tonal images • Discussion in artistic terms of the effect of the "colors" in music – "What colors do you hear now?, Is this section powerful or playful?, What does this section remind you of? etc." Although hearing-impaired or deaf students will probably have great difficulty in distinguishing timbres, they may be encouraged to participate in discussion. Hearing students may imagine how much of these timbres hearing-impaired students hear or feel. (By consulting the special education

teacher and the audiologist to obtain information about each individual student's hearing threshold, the teacher can get an idea of how much residual hearing each student has.) Develop a lesson in which hearing students try to experience what it is like to live in a non-hearing world.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening *PROGRAMMATIC CONTENT	*The Student Will:* Know that music can project images Know the variations on a given theme	*The Student Will:* Acknowledge the power of music to paint mental pictures Accede to the number and impact of possible variations	*The Student Will:* Identify aurally musical images Discriminate between variations	Given aural examples of programmatic music, the student will be able to describe through class discussion and written assignment the images as projected in the selection. Some students with difficulties in oral or written communication may describe their hearing of the music by means of self-created visual images (drawing, painting, etc.) Listening log entries

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to "Russian Sailor's Dance" *Advanced material	Recording of "Russian Sailor's Dance," Glière. Program notes on this selection revealing programmatic content. The students should be aware that this is music that attempts to create images through a "story telling" approach. A narrative description of the action that takes place in the selection. Emphasis here should be on the dances and revelry of the crew. A notated or charted visual demonstration of the minor mode as opposed to major	• Listening log entry, with teacher assistance • Keyboard demonstration of some of the variations on the theme from the selection: "Do you hear the theme? How is this variation different? How is it the same? How does this variation change the ideas that the theme represents, etc.?" • Description of the action as envisioned by Glière • Description and demonstration of Russian/ Eastern modes: "How does this sound

Recording: "Moldau." Smetana. Columbia. 36716.

Recording: "Cathédrale Engloutie." Debussy.

Recording: "Pictures of An Exhibition." Tomita. RCA. ARLI-0838.

differ from our major scale? How does it make you feel?"

- Listening again to selection to "place" the elements discussed

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening (Blueprint) *VARIOUS ELEMENTS	***The Student Will:*** **Discover the plan of a piece and make a "blueprint" to represent visually the musical content**	***The Student Will:*** **Appreciate the many elements that make up a total musical piece** **Acknowledge his/her ability to make musical judgments**	***The Student Will:*** **Blueprint the melody, form, rhythm, timbres, textures, and mood of a piece** **Identify musical events in a sectional piece**	Given a scrambled list of musical events in a selection, the student will be able to produce a "blueprint" of the selection.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Devising a visual "blueprint" to represent the content of "Living in the Past" *Advanced material	Maynard Ferguson's "Living in the Past" (Columbia C31117). A scrambled list of the musical events in Maynard Ferguson's "Living in the Past" *Music in the Middle/Junior High School: Syllabus/Handbook*. New York State Education Department. Bureau of Curriculum Development. 1988.	Distribute copies of a scrambled list (like that below). "Living in the Past" - Maynard Ferguson Musical Events — Blueprint Choices Pause ______ Big band plays main theme. ______ Drum solo ______ Drum solo leads to trumpet solo. ______ Contrast = brief piano + repeated squeaks ______ Slow theme – trumpet ______ Sax bridge to repeat of main theme ______ Trumpet solo improvised + drum ______ Brief introduction (similar to main theme) ______ Solo sax ______ Sax duet plays main theme + bass drum + rim shot + tambourine. ______ Big band repeats main theme. ______ Piano vamp ______ CODA: ______ **Ask the students what they think the composer's plan might be for his arrangement of**

"Living in the Past." They should know the location of at least two of the choices on the list (Introduction and Coda).

Then play a recording of "Living in the Past." As the students listen, have them find the musical event on the list that best describes what they're hearing at any given moment. Since the 14 events are scrambled, the students may have difficulty with this part of the activity unless you familiarize them with the location of each item beforehand by calling out any item on the list and having the students raise their hands as soon as they've found it. Ask the first person to raise his or her hand to identify the location of the event on the list. Continue until all the choices have been read and understood. Then play the recording and have the students put the sections in correct order by writing a number in the space provided for each description as they hear it.

Discuss the order determined by the students and, if necessary, make adjustments. Then play the recording again and confirm the order of the sections.

Have the students work individually or in small groups to develop a "blueprint," using shape, design, picture, and color to represent the melody, rhythm, form, instruments, texture, and mood of the piece.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening	***The Student Will:***	***The Student Will:***	***The Student Will:***	Given a musical theme, the student will be able to show how it appears in various music media and/or Muzak.
(Media Music) *VARIOUS ELEMENTS	**Understand the role of music in his/her life through a variety of listening experiences**	**Acknowledge the pervasiveness of music in contemporary life**	**Recognize the thematic association among music products, TV programming, MTV, and movies**	
	Learn the functional role of media music and Muzak		**Identify musical elements (melody, form, rhythm, etc.)**	

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Listening to media music and Muzak *Advanced Material	Recordings: Muzak; examples of TV program themes: "The Rockford Files," "White Shadow," "Magnum, P.I.," "Hardcastle and McCormick," "Riptide," "The A-Team," "Hill Street Blues" by Post. Film Soundtracks: "Modern Times," "2001 Space Odyssey," "Superman I; II," "Ragtime" "Deaf Like Me" (Uses music effectively to illustrate a theme.). Video Cassettes: "Thriller" - Michael Jackson. Music composed for TV/radio commercials, TV drama, MTV, film, and Muzak.	• Listening to soundtrack recordings; making a listening log entry • Analysis of films/videos in class to discover how compositional devices are used for dramatic effect • Creation of a sound composition that relates to an original script or idea • Through creative drama, using role playing and improvising activities using Muzak as background • Comparative analysis of the sound tracks that underscore "Thriller" and "Modern Times" • Activities that explore how MTV can be used to advertise and sell the classical music

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Listening *SYMPHONY CONCERT	*The Student Will:* **Know the function and structure of a symphony orchestra** **Know criteria for aesthetic judgment of a live performance** **Know the availability of local musical performances**	*The Student Will:* **Appreciate the complexity of a symphony orchestra** **Develop objectivity in critical judgment** **Appreciate the opportunity for live music performance** **Develop an interest in further opportunities to attend live performances**	*The Student Will:* **Identify musical elements** **Demonstrate skills in listening to selections**	Given the opportunity to attend a symphony concert, the student will be able to describe in musical terms the total experience and to observe concert etiquette.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Attending a symphony concert *Advanced Material	Program notes of selections in concert Recordings of selections in concert Historical, cultural, and other bases for selections in concert	• Listening log entry • Pre-concert listening to selections • Pre-concert discussion of concert etiquette • Pre-concert check of facility for accessibility for the handicapped

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Performing INSTRUMENT MAKING/ PLAYING (DULCIMER)	*The Student Will:* **Understand the historical development of the lap dulcimer** **Understand techniques for playing the lap dulcimer**	*The Student Will:* **Develop a positive attitude toward personal involvement in the process of making an instrument** **Develop a positive attitude toward personal music-making**	*The Student Will:* Learn basic assembling skills Learn basic performing skills	Given the opportunity to make a lap dulcimer together with other students, the student can explain/ demonstrate how to make one. Students with physical impairments can be successful in this activity if paired with a non-handicapped person. Given an opportunity to perform for a group or the class, the student demonstrates at least minimum proficiency in playing the lap dulcimer.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Instrument making/playing (Dulcimer) Instrument Making	To reduce costs to the student and/or the school, cardboard dulcimer kits can be purchased. There are several sources for these kits, such as: Backyard Music Box 9047 New Haven, CT 06532 *The Music Book Grade 8*. New York, NY: Holt, Rinehart, Winston, 1984. To simulate Afro-Caribbean percussion sounds, a number of common objects could be used.	• Dulcimer making/playing is an all-class project. The instruments do not mix well with the other social instruments in a class situation due to the lack of volume. Tunes can be taught very quickly by numbering the frets, and the transition is then logical to actual tablature. • Students with physical disabilities affecting their use of their hands can be provided with wrist supports or splints attached with velcro to help hold the hammers, to increase their participation with the whole class.

a. Inverted waste paper baskets
b. Vegetable grater scraped with a fork
c. Coffee can filled with gravel
d. Sand in a paper bag
e. Pots and pans of various sizes; cookie tins struck with pencils
f. Wooden spoons.

To simulate the Indian jalatarang, a series of filled water glasses could be arranged to form a scale.

A book published in the 1950's, *Make Your Own Musical Instruments*, by Muriel Mandell is still available in a number of school libraries.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Performing TABLATURE	*The Student Will:* **Understand the basic elements of tablature**	*The Student Will:* **Be able to envision greater accomplishment on the instrument through the use of tablature**	*The Student Will:* **Be able to recognize: string location, fret location, left-hand fingering notation, pitch duration, chordal notation, notation for left-hand techniques such as pull offs, hammerons, and slides**	Given a tablature, the student can identify and demonstrate the use of each of the basic elements studied. The student can show how each element contributes to a richer performance.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Using alternate forms of notation (tablature)	Classroom materials Chiaraluce, Ruth Ann and Copley, Kay Wilson. *Beginning Guitar – 54 Copy Masters.* Portland, Maine 04104: J. Weston Walch, 1979.	• Tablature is a common form of notation for instruments such as mandolin, guitar, and banjo. It involves a direct representation of the pitch or pitches to be played without the need for recognition of the pitch itself. • On the mandolin, for example: The number shows which fret is to be pushed down; the line indicates which string the note is played on. • For students with visual perception problems, the teacher may need to demonstrate/explain carefully each symbol of the tablature notation.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Performing SIMPLE ARRANGING	*The Student Will:* **Understand the basic elements of simple arranging, such as introduction, interludes, endings, instrumentation**	*The Student Will:* **Develop an appreciation of the role of the arranger in music**	*The Student Will:* **Improve basic performance skills**	Given a melody, the student will be able to embellish it through composing an introduction, interlude, or new ending.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Simple arranging	Classroom materials Swope, Carole M. *Activities in Musical Composition*. Portland, Maine 04104: J. Weston Walch.	The elements of arranging can be introduced gradually as the class plays together. Once a "repertoire" of introductions, interludes, and endings has been learned, the students can be given the responsibility of deciding which to use. As the process develops, the students can be given the responsibility of making an entire arrangement on their own.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Performing DANCE	*The Student Will:* Understand the basic form (dance) for which the traditional music was/is written Learn the basic elements of square and contradance	*The Student Will:* Develop an appreciation for the American cultural heritage of dance Increase his/her interest in dance as a recreational activity	*The Student Will:* Learn dance steps and movements	Using a recording, the student will be able to demonstrate basic steps in a reel, square, or contradance.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
A traditional dance (to be used only if the teacher is comfortable with dance)	Vocal recordings Local performance Square and contradance recordings	• Experience of the dance for which the music was created stimulates interest in traditional music. • The students, like adults, may resist becoming involved in traditional dance. If, however, the introduction is carefully planned the experience will be positive and may stimulate participation beyond the class involvement. • Students with physical impairments can be successful in this activity if paired with an understanding partner. Student peers interested in occupations in special education, therapy, etc.can find this activity an opportunity for growth. • Students with physical impairments that restrict them to wheelchairs can participate in each dance. A few of these students may need a partner to guide the wheelchair; others will be able to propel themselves in the dance.

- Hearing-impaired students will be able to feel the rhythm if the speakers used are placed directly on the floor, and will be able to "see" the rhythm by observing their partners and other dancers.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Performing MODAL SCALES	*The Student Will:* **Understand that the use of a variety of scale structures can broaden aesthetic experience in music** **Understand that the scale structure in traditional music is varied**	*The Student Will:* **Develop a sensitivity to modes as a type of musical form**	*The Student Will:* **Develop the ability to recognize and perform pieces in the various modes used in traditional music**	Given a piece containing major and minor modes, the student will be able to perform it at a minimum level of proficiency.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Encountering modal scales	Classroom materials Frazee, Jane and Kreuter, Kent. *Sound Ideas*. Musik Innovations. 1984. pp. 32-35	• Modes should not be "taught" as an academic phenomenon related to the knowledge of written major and minor scales, e.g., the Dorian mode is like a natural minor scale with a raised sixth. Rather, since these modes will be encountered in tunes that are played or sung, the identity with them will be aural first and academic second. Students who have difficulty with notation will be most successful with this activity in a sequence such as the following: aural, kinesthetic/tactile, visual. The students will a. hear the mode, then b. play the mode on a keyboard; c. then, see a visual representation of the mode and, d. play a simple tune in several different modes.

	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D
		E♭			G♭		A♭		B♭			D♭	
Dorian mode	X		X	X		X		X		X	X		X

- This visual representation can be reproduced for each student and can be used as part of a kinesthetic/tactile activity. Using a set of bells or a keyboard with labeled keys, the student will place a token or marker in the appropriate letter column to demonstrate the sequence of half steps and whole steps in each mode.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Composing TIMBRE	*The Student Will:* Understand the sound potential of one sound source for different and interesting timbres Expand his/her sound sources	*The Student Will:* Heighten his/her desire to explore sound sources	*The Student Will:* Be able to identify different timbres Gain an increased awareness of an object's potential for sound	Given a sound source, the student will demonstrate the ability to derive specific timbres from it, and will demonstrate the ability to develop a notation for each sound.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Sound composition using timbre to result in a traditional form.	*Music in the Middle/Junior High School: Syllabus/Handbook*. New York State Education Department. Bureau of Curriculum Development. 1988 Hume, Carlyle. *Creative Etudes for the Music Class*. 39132 Watergate Court, Westlake Village, CA 91361: Carlyle Hume. 1975 Swope, Carole M. *Activities in Musical Composition*. Portland, Maine 04104: J. Weston Walch	1. 10-15 minutes exploration and listing of sounds. The students should be encouraged to use the instruments in unusual ways – prepared piano (using paper in the strings, etc.), recorders 2. 10-15 minutes – Develop a notation for each sound. Visually impaired or blind students may use objects or articles of various texture to develop a notational system for each sound. 3. 20-30 minutes – Organize and notate the piece using the chosen form. 4. Practice (about 10 minutes). 5. Perform and discuss – Focus on the scope of the derived sounds – their interest and repeatability, notation used, the resulting unity and variety of the piece, etc.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Composing (African Instruments) TIMBRE, FORM, SOUND AND SILENCE	*The Student Will:* Know the characteristic sounds of various African instruments	*The Student Will:* By listening to various African instruments, appreciate the similarities and differences in sound among various African instruments Acknowledge the aesthetic value of African instrumentation in sound composition Appreciate the role African music has played in the development of modern American music	*The Student Will:* Develop a more sophisticated aural discrimination Demonstrate the ability to compare and contrast the musical qualities of African instruments Apply his/her knowledge of African instruments to the current American musical scene	Compose a sound composition, using African instruments.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Identifying African instruments and applying their sounds to the contemporary music scene.	Tapes, slides, and films illustrating such early African instruments as the gourd rattle, iron bells, bata drums. Folkways Records 43 W.61st Street New York, New York 10023 Records on a variety of ethnic groups may be purchased from this organization. The *Source Book of African and Afro-American Materials for Music Educators*. James Standifer and Barbara Reeder. Contemporary Music Project; Music Educators National Conference 1974. A sound diagram on page 42 is	• Show slides, pictures, and films to introduce such early African instruments as the gourd rattle, iron bells, and bata drums. • Demonstrate each instrument. After the students have listened to the various sounds of each instrument, lead a discussion of the relationship of these early instruments to such modern ones as the maracas, Euro- American triangle, and bongos. • The students imitate how African instruments are played.

based on the recording: *Drums of East Africa*. Decca LF1120, side 1, band 4.

- The students identify at least three Black musicians associated with each instrument.
- The students compose their own sound compositions, using African instruments, or play earlier compositions using African instruments.
- Artists with handicapping conditions – for example, Ray Charles and Stevie Wonder – are excellent examples of how African culture influences the rhythm and background of contemporary Western music.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Composing (Story line) FORM, TIMBRE, SOUND AND SILENCE, EXPRESSION	*The Student Will:* Understand to a greater extent the expressive power of music, by creating a sound composition from a story line	*The Student Will:* Appreciate the relationship between sound and story Appreciate one's own creative abilities Develop self-worth	*The Student Will:* Develop a story line from a given list of sounds	Given a list of sounds, the student will develop a story line *and* will compose a sound piece.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Creating a sound composition from a story line	Selected recordings of movie or television program music Lists of scrambled items derived from news items or short stories	1. Initiate a brief discussion of the role of music in storytelling by asking the students such questions as the following: • If you wanted to tell a story, would you use words, pictures, or music? Why? Which medium do most people use for this purpose? • If stories can be told more efficiently and effectively through words and/or pictures, what, if anything, can music contribute to the process? Discuss the use of music in specific movies and television programs. Then remind the students of some of the program music to which they may have been exposed in earlier years: Dukas' "The Sorcerer's Apprentice," Gershwin's "An American in Paris," Grofé's "Grand Canyon Suite," Smetana's "The Moldau," Tchaikovsky's "1812 Overture" or "The Nutcracker Suite," etc. Beethoven's Sixth

Symphony (Pastoral) could be used to exemplify feelings related to having a hearing impairment. If none of these is familiar, you may wish to tell a story or paint a picture and include sounds produced by sources other than musical instruments.

2. Divide the class into small groups. Give each group 15 minutes or so to develop a story line from a given list of items such as these:

Screams of a crowd   traffic sounds –
"Watch out!"   screeching brakes
dogs barking   "Oh! Look at that!"
sirens coming   horns blowing
"Isn't that __________?"
sirens going   "Help!"   "Idiot!"

Allow the students to use the items more than once, to add items or details, and to arrange the items any way they choose, so long as there is a purpose to the order that results.

3. Have the groups write their story lines and, beside each item, describe the type of sound and/or music they feel should accompany it. Ask them to think of sound qualities that will express the feelings they want to evoke in the listener(s). Students with language processing difficulties can contribute orally to the story line as developed by the group.

4. Read the stories aloud and discuss them briefly. Then have each group read its description of the accompaniment planned for its story and explain its choices. Solicit comments and suggestions from the other students.

5. Ask each group to compose a sound piece based on its planned accompaniment plus any of the suggestions offered

in class that the members of the group find appropriate.

6. Have each group perform its work for the class, recording it on tape, and then discuss it – with particular emphasis on the relationship between sound and story, and the adequacy of the music *as music*.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Composing TEXTURE	***The Student Will:*** **Learn to differentiate between different textures and to use them to create specific forms or expressive ideas in his/ her compositions**	***The Student Will:*** **Become aware of the role of texture in music** **Improve his/her attitude toward listening to music, using these textures**	***The Student Will:*** **Be able to combine parts to create a homophonic or polyphonic composition**	Given examples, the student will develop a sound composition using various textures.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Sound composition, utilizing texture	Recording of a piece that is performed monophonically, homophonically, and polyphonically. Suggestion: Use "Both Sides Now." Sing it yourself with no accompaniment; then listen to Judy Collins' *Best of Judy Collins*, and the Paul Winter Consort – *Seasons*. *Music in the Middle/Junior High School: Syllabus/Handbook*. New York State Education Department. Bureau of Curriculum Development. 1988 *Creative Etudes for the Music Class*. (See p. 107.) *Activities in Musical Composition*. (See p. 107.) Recording: *The History of Music in Sound*, volume 2, RCA LM 6015. Gregorian Chant Alleluia – melismatic responsorial Recording: *The Original Dixieland Jazz Band*. RCA LPR597, side 1, band 1. *Livery Stable Blues* features the cornet, clarinet, and trombone improvising simultaneously over a blues progression provided by the piano and drums.	• Listening lesson – One song is performed in monophonic, homophonic, and polyphonic textures. • Sound compositions – Students will invent a new language or use sign language and will carry on a conversation with other group members monophonically in the A section, and homophonically or polyphonically in the B section. Homophonic can be accomplished by adding an accompaniment; polyphonic by performing the conversation in a layered manner or as a round. • Listening lesson involving polyphonic music such as a Bach fugue with eventually a new sound composition such as a word fugue. • Demonstrate texture to hearing-impaired students and visually impaired students by using colored and texture yarn or string to represent each "voice."

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Composing FORM, TIMBRE, DYNAMICS	*The Student Will:* **Understand the functions of timbre and dynamics, recognizing varieties and contrasts within a chosen duration of space to express mood changes and compositional structure**	*The Student Will:* **Stimulate his/her desire for self-expression** **Refine the ability to listen to music intelligently and analytically**	*The Student Will:* **Discriminate with respect to the basic concepts of sound, such as timbre, duration, dynamics, and form** **Develop the ability to select appropriate timbres to communicate musical ideas, and the ability to plan for contrasts in dynamics, timbre, and duration to create mood changes**	Given a musical idea, the student will be able to produce music alone and with others, using the voice, environmental sounds, electronic sounds, and keyboard and folk instruments; he/she will select appropriate timbres, dynamics, etc.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Sound composition, using dynamics, timbre, duration	Recording suggestions; Ussachevsky, Vladimir, "Piece for Tape Recorder," "Of Wood and Brass" (Example of electronically produced or electronically altered sounds. Devices such as dynamics, timbre, and duration are prominent. Composition form: ABA). Powell, Mel: "Events" (Example of electronically produced or altered sound and voices). Emerson, Lake, Palmer: "Pictures at an Exhibition" (Moussorgsky) 'Baba Yaga Section' (Example of keyboard-produced sounds. Dynamics, timbre, duration are prominent.).	*Listening Lesson:* • Select any three recordings from the Resources list. • Listen and observe how each composition utilizes dynamics. • Observe, map, and connect structural design to compositional devices. *Sound Composition:* (Tape Recorder) • Record classroom sounds — pencil sharpener, a sequence of 5 ascending/descending piano tones played several times. • Organize sounds in form ABA.

Gould, Morton: "American Salute" Theme and Variations on "Johnny Comes Marching Home" (Using the original Irish words relates directly to physical handicaps. Dynamics, timbre, duration, and mood contrasts are prominent.).

Holst, Gustav: Mars: "Planets" (ABA form, dynamic range ppp-fff, and timbre and mood contrasts are prominent.).

Blood, Sweat, Tears: Variations on Theme (Satire) (Contrasts in dynamics, mood, timbre, duration).

Activities in Musical Composition. (See p. 107.)

Creative Etudes for the Music Class. (See p. 107.)

- Create a compositional plan using original notation.
- Enhance electronic alterations by using any variable controls built into recorder equipment, i.e. volume, bass, treble, tone controls.
- Splice tape to reorganize or refine sounds. Tape loops can also be created for special layered effects.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Composing (ABA Form) FORM, TIMBRE, SOUND AND SILENCE	*The Student Will:* Know that his/her peers can produce music	*The Student Will:* Acknowledge the aesthetic value of peer performance Acknowledge the variety and ability of one's peers Appreciate that anyone can produce music	*The Student Will:* Identify the form ABA sound composition	Given form ABA sound compositions created by another class, the student will be able to compare his/her class' compositions with the work of the other class.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Comparing and contrasting the forn of an ABA sound composition	Recording of pieces using the ABA form developed by another class Recording of the students' ABA form sound composition *Activities in Musical Composition.* (See p. 107.) *Creative Studies for the Music Class.* (See p. 107.)	1. Ask the students to listen to a recording of a sound composition developed and performed by another class, and to write the names of the "instruments" they think were used *in the order in which they hear them.* If the students are not sure what might have produced a particular sound, have them guess the instrument or describe the sound as well as they can. 2. Discuss their observations, asking such questions as, "How does the B section differ from the A section?" Play the recording again. 3. Then have the students listen to their own composition and compare it with one developed and performed by the other class. Before playing the recording, ask the students to listen carefully with questions like the following in mind:

- How does our composition differ from theirs?
- What did the other class do that we did not do and wish we had?
- What did we do that they did not do, and are glad we did?

4. Have the students answer the thought questions in #3 above, and then listen to the two recordings again for the answers to such questions as the following:

   - Which of the two compositions seems to make a clearer distinction between the A and B sections?

   - Which combinations of sounds are the most unusual? most interesting? .. most effective? How were these sounds combined?

   - Which of the two compositions is more interesting overall? Why?

5. Have the students sing two songs about the same topic and then combine them in ABA form, with A being one song and B the other.

6. Ask the students to suggest other pairs and songs that could be combined in the same form. Solicit pieces that are related in topic but contrasting in another way.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Song-writing Harmonic	*The Student Will:* **Learn about chord structure and the role of harmony in a song**	*The Student Will:* **Appreciate the relationship between melody and harmony**	*The Student Will:* **Learn to use notes within a chord to compose a melody** **Learn to compose melodies that now can be accompanied by guitar, piano, etc.**	Given a chord progression, the student will compose a melody that fits the given progression.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Composing melodies that can be accompanied on a chording instrument	See the Harmonic Song Writing handout in the *Handbook* section.	• For specific teaching procedures, see the *Handbook* section, pages 112 to 114.
Using students' own poetry or jingles that have been notated during Rhythmic Song Writing (See page 114.) to compose a full song	Folk or pop songbooks' chord progressions	• For students who have difficulty reading musical notation, use alternative methods of presenting chord progressions, i.e., aurally or visually (with pitch numbers, syllables, or names). For students with handicapping conditions, it may be necessary to ask another student(s) to assist them in reinforcing this learning.
Using the chord progression from a popular song or folk song to compose a new melody		

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Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Computer Music MELODY, TIMBRE	*The Student Will:* **Understand how melodic contour and timbre can interact to create unique melodies**	*The Student Will:* **Prefer some timbres over others**	*The Student Will:* **Manipulate the computer equipment so that he/she can change the timbre of melodies that he/she has composed**	Given a musical idea, the student will be able to compose a piece and to modify its timbre on the computer equipment. Although a hearing-impaired or deaf student could learn to manipulate a computer or synthesizer to complete many of the new tasks (in Learner Outcomes on pages 57 to 68), these tasks may have little meaning because of the emphasis on sound. Therefore, in choosing tasks from those pages, the teacher should consider the student's ability as described in the IEP.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Contrasting the same melody played with different timbres	MUSICSHAPES program, or other exploratory compositional program (software)	• The students should work in small groups. They should be given time to experiment with timbre on melodies they have composed. Initially, the students should have the entire melody played in different timbres. Subsequently, the students should combine several timbres in the same melody and then be asked to select several of their melodies to be played for the class. • Computers, synthesizers, and alternative input devices should be used to integrate students with handicapping conditions into courses on using a computer.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Computer Music (Composing) MELODY, MELODIC CONTOUR, PITCH	*The Student Will:* **Understand how the contour of a melody contributes to the uniqueness of the melody**	*The Student Will:* **Value some melodic contours more than others**	*The Student Will:* **Manipulate the computer equipment so that he/she can produce melodies of a specific melodic contour**	Given a melodic contour, the student will be able to produce on the computer equipment a specific melody.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Composing different melodies with the computer	An exploratory compositional program (software)	• The students should work in small groups. Once familiarity with the software and hardware is achieved, ask the students to produce melodies with different melodic contours and with similar melodic contours but different pitch levels. Then ask the students to select some of the melodies to be played for the class.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Computer Music (Evaluating) MELODY, FORM, RHYTHM, TEXTURE, HARMONY	*The Student Will:* Understand that altering any of the elements of music creates a different composition	*The Student Will:* Value some compositions or variations of compositions more than others	*The Student Will:* Manipulate the computer equipment so as to be able to change his/her composition	Given several compositions, the student will be able to manipulate on the computer equipment one element (form, timbre, etc.)of music.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Evaluating and refining compositions (students')	Metatrak Software-Syntauri Corporation Appropriate Soundchaser software An exploratory compositional program and/ or a MIDI sequencing and editing program For the above items, see the *Handbook* section, p. 122 (Software Resources).	• The students should initially be expected to manipulate one element of music in each composition and encouraged to compare the resulting variations, e.g., timbre. As the students become more sophisticated, they should be encouraged to manipulate several musical factors in their compositions. Throughout, the students should make their own artistic/compositional decisions.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Computer Music NOTATION	*The Student Will:* **Begin to understand traditional music notation**	*The Student Will:* **Begin to appreciate the need for musical notation**	*The Student Will:* **Manipulate the computer equipment so as to be able to input melodies and have them printed out in traditional music notation**	Given a musical idea, the student will be able to manipulate on the computer equipment his/her inputting of a melody.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Learning how a piece they compose at the computer piano-like keyboard is notated with standard notation	A music printing program (software) for your computer	• Once the students have learned to manipulate the hardware and software, they should first experiment with single-line musical compositions with few pitches and little rhythmic variation. Gradually they should be encouraged to explore the notation for more complex compositions.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Computer Music (Composing) *MELODY, TIMBRE, HARMONY, NOTATION	*The Student Will:* Understand how several melodies occurring simultaneously create harmony	*The Student Will:* Value some simultaneous sounds more than others	*The Student Will:* Manipulate the computer equipment so as to produce the compositional effects he/she desires	Given a musical idea, the student will be able to manipulate on the computer equipment the harmony and/or timbre that he/she desires.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Building a multi-voiced composition *Advanced Material	MUSICSHAPES program (software)	• The students should be encouraged to try several strategies for producing harmony. One strategy they could employ would be to take a melody that they have already composed and add simultaneous sound at certain places in the melody. Another strategy would be to compose another melody that would be performed simultaneously. The students should be encouraged to contrast different melodies with different melodic contours.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Computer Music (Motifs) *FORM	*The Student Will:* **Understand that unity and variety are the basis for musical form**	*The Student Will:* **Prefer some sequences of motifs combined into a larger form over others**	*The Student Will:* **Manipulate the computer so as to produce compositions comprised of several segments**	Given several segments, the student will produce a composition using them.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Organizing several student-composed motifs into a musical form	MUSICSHAPES program (software)	• The students should be encouraged to explore a variety of orders for combining previously composed motifs. They should be guided in discovering the role that repetition plays in "gluing" together larger musical forms. SAMPLE LESSON • Materials: Apple II, Mountain Music Boards, Koala Pad, MUSICSHAPES software • (NOTE: Previously, the students would have had experience with the melody (Musical Doodles) and timbre (Timbre Painting) sections of the MUSICSHAPES program. They would have composed at least three multi-voiced music segments of approximately 15 seconds each.) • Begin by having each group of three students working at a computer load their MUSICSHAPES program. Direct them to select the Music Blocks option. Now take a few minutes to demonstrate the control options in the Music Blocks section. Show

how the students can hear each of the five music segments or phrases that can be stored in Music Blocks. Demonstrate how these segments can be "strung" together to form a larger composition. (While discussing this technique use the labels Segment "A," Segment "B," etc., to identify the examples.) When demonstrating each of the control options, first perform the operation yourself with your large-screen monitor so the class can see how it will appear on the monitor screen; then have the students mimic your action. Demonstrating all the control options should take about 15 minutes.

For homework, or for the next "lab" assignment, have the students compose four different, three-segment compositions using the three phrases that they composed with the Musical Doodles and Timbre Painting sections of the MUSICSHAPES program. In the next several class sessions, the students should play and compare their compositions with other students in the class and create larger forms of different lengths. (Music Blocks allows students to create pieces comprised of as many as 15 segments.)

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Using Electronic Music (Matching timbres) SOUND, TIMBRE	*The Student Will:* **Understand timbral classes**	*The Student Will:* **Appreciate the different qualities of timbres**	*The Student Will:* **Generate mimicry of timbral classes** **Make timbral distinctions quickly** **Play conventional phrases and musical gestures**	Given a project assignment, the student will be able to mimic, via the synthesizer, the sounds of traditional instruments.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Analog synthesis, using conventional musical sounds	Sound system, analog synthesizer with keyboard, tape recorders, records	Play an acoustic sound in class; ask the students to try to mimic it on the synthesizer. Discuss the nature of sounds. Discuss the nature of musical gestures.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Using Electronic Music (Non-traditional sounds)	***The Student Will:*** **Generate sounds and mold them into non-traditional musical materials**	***The Student Will:*** **Become aware of the sound potential of non-traditional music materials** **Appreciate non-traditional sounds in conventional instruments**	***The Student Will:*** **Operate analog and/or digital computing systems for non-technical purposes**	Given contrasting sounds, the student or group will record them.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Generating non-traditional sounds by analog synthesizers and/or computers	Analog synthesizer, sound system, personal computer with music software, other sound sources, tape recorders	• Assign team projects to generate and record three contrasting sounds. • Set up team projects to create sounds associated with moods • Show the use of random noise as a sound source, with filtering

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Using Electronic Music (Recording)	*The Student Will:* **Understand the fundamentals of sound recording**	*The Student Will:* **Appreciate the nature of technical systems and their usefulness in artistic applications**	*The Student Will:* **Operate a tape recorder, including cleaning, loading, setting levels, choosing appropriate input signals, and evaluating the accuracy of the record/reproduce cycle**	Given a tape recorder, the student will be able to demonstrate its proper use for sound recording.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Recording, on an experimental basis, acoustic and electronic sounds generated in class activities and for class projects	Sound system, tape recorder(s), sources	• Compare recording with its source (A/B trial). • Demonstrate and direct operation of recorders. • Demonstrate unity gain. • Make critical evaluations of recordings. • Discuss differences in the way "live" sound is perceived vs.recorded sound.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Using Electronic Music (Tape recording)	*The Student Will:* **Understand how most electronic music sounds are created**	*The Student Will:* **Appreciate the techniques used in taping**	*The Student Will:* **Acquire intermediate skills in tape and sound system manipulation, editing, and production**	Specific criteria are to be developed by the teacher in terms of the specific knowledge/attitudes/skills in each learning situation.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Manipulating tape recordings	Sound system, reel-to-reel tape recorders, editing supplies and equipment	• Have the students reorder a spoken sequence of numbers. • Have the students reorder a spoken text. • Have the students experiment with speed changes and retrograde recordings, using a variety of sound sources.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Using Electronic Music (Tape recording) FIELD TRIPS	*The Student Will:* **Understand the fundamentals of the multi-track recording process**	*The Student Will:* **Increase his/her awareness of the technical aspects involved in studio recording in general**	*The Student Will:* **Observe and make a written report of an experience**	Given an objective test and an opportunity to discuss the field trip in class, the student will demonstrate satisfactory knowledge of the information and equipment observed. Alternate testing techniques may be necessary for students with handicapping conditions, and should be noted in the IEP as is appropriate.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Manipulating tape, using tape echo, loops, and sound on sound	Sound system, reel-to-reel (3-head) tape recorders, mixer, editing facilities. (Needed: At least two separate tape decks.)	• Have the students patch and control a tape echo. Show how and why it works. • Have the students create tape loops. Play them in class and evaluate them. • Have the students record multiple tape loops, mixed, on separate deck. Add lead material, with and without echo.

Learner Outcomes

FOCUS
Using Basic Tool Skills
The *Handbook* section, pages 00 to 00, offers specific suggestions.

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Developing Special Interest Individual Independent Projects	*The Student Will:* **Increase his/her knowledge and understanding of the topic chosen**	*The Student Will:* **Increase his/her awareness of potential areas of continuing music interest**	*The Student Will:* **Demonstrate the ability to use reference skills; to use oral, written, visual or aural communication in presenting to an audience; to use cultural resources; to improve listening skills**	Given the teacher-approved topic he/she has chosen, the student will be able to make a public presentation of it which will emphasize "hands-on" activity.

The *Handbook* section, pages 130 to 131, offers specific suggestions.

See pages 10 to 16 of this publication.

The *Handbook* section, pages 133 to 134, contains suggestions for the teacher for managing the Projects.

Learner Outcomes

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Rock Music Using Basic Tool Skills Library Reference Skills	*The Student Will:* **Discover how Rock music relates to the social, technological, and aesthetic events in our lives**	*The Student Will:* **Increase his/her awareness of the role played by research and expression (writing) in the appreciation of the relevance of Rock music to the student's life**	*The Student Will:* **Demonstrate the ability to use reference skills, to use oral, written, visual or aural communication skills to stage a "TV Talk Show" and then to write a critique of the presentation**	Having listened to and/or viewed a Rock music experience, the student will demonstrate the ability to use basic tool skills to better understand the Rock music experience.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Reading, viewing, listening, and writing about the people, technology, and values systems of the Rock music experience.	Rolling Stone Keyboard Guitar Videos School Library/Media Center Record jackets	• Have the students read printed matter (words to rock and pop songs; books; newspapers and magazines; record jackets; etc.), stressing the relationship between Rock music and texts to their personal experiences. • Have the students research information to stage and videotape a "TV Talk Show" with moderator and well informed guests. Then have the students review the videotape and write critiques based upon their prior research. • Also, have the students develop a musical timeline and/or draw a mural reflecting the sequences of Rock music styles, instruments, technology, and musicians. Musical examples for each example should be recorded on cassettes and placed in a cassette player at designated points to offer supportive aural documentation.

The class as a whole need not participate in each of the above strategies. The class could be divided into groups, each of which would take responsibility for one aspect of the assignment.

II. RESOURCES

A. Books

Bessom, Malcolm, *et al*. *Teaching Music in Today's Secondary Schools: A Creative Approach to Contemporary Music Education*. New York, NY: Holt, Rinehart, and Winston, Inc. 1974. 354 pp.

> Examines all aspects of general music: traditional problems, means of developing a strong program, the details of lesson plan writing (development of objectives, organization of procedures, selection of equipment and materials, evaluation and review). In chapter five, details proposals for the music listening class: formats for study, use of different styles of music, suggestions for course implementation. Contains about one page of selected references at the end of each chapter.

Graham, Richard. *Music for the Exceptional Child*. National Commission on Instruction. 1902 Association Drive, Reston, VA 22091: MENC. 1975. 251 pp.

> Discusses musical instruction for various students with handicapping conditions, and discusses each handicapping condition individually for both functional and musical goals.

Nocera, Sona. *Reaching the Special Learner Through Music*. Morristown, NJ: Silver Burdett/Ginn. 1979. 298 pp.

Regelski, Thomas A. *Teaching General Music: Action Learning for Middle and Secondary Schools*. New York, NY: Schirmer Books, a Division of Macmillan, Inc. 1981. 421 pp.

> Includes a description of the psychological development of the student at this level and how music education can serve his/her needs. Approaches traditional music with "songwriting." Describes a successful listening program: responsibilities of the teacher and the learner and various types of listening lessons (formal, informal, listening projects). Includes other topics: the challenge of general music, and bases for general music education.

Spanko, Jean. *Taming the Anthill*. Memphis, TN 38101. Memphis Musicraft Publications. 1985. 76 pp.

> Uses humor to describe activities that range from singing to listening to composing to understanding notation. Also includes suggestions for classroom management, and sample worksheets.

Thomas, Ronald, Coordinator. MMCP (Mahattanville Music Curriculum Program) Synthesis, P.O. Box 17, Elmira, NY 12065. 1970. 167 pp.

> Presents a spiral music curriculum that specifies goals and objectives and includes suggested teaching activities.

B. Periodicals

Atterbury, Betty W. "Success in the Mainstream of General Music." *Music Educators Journal* 72, No. 7 (March 1986). pp. 34-36.

> Discusses the impact of Public Law 94-142 as it relates to the music class. Also discusses the meaning of "mainstreaming" and the child's view of success.

Forsythe, J.L. and Jellison, J.A. "It's the Law." *Music Educators Journal* 64, No. 3 (November 1977). pp. 30-35.

> Describes Public Law 94-142 and its implications for the classroom.

Heller, George N. "Meeting the Challenge of General Music." *Music Educators Journal* 65, No. 1 (September 1978). pp. 36-38.

> Discusses three critical questions in general music: 1. What should be done about technical language or jargon of music? 2. How can antipathy toward performance be overcome? 3. What types of literature and materials should be used? Provides suggested answers.

Montgomery, Janet. "Handicapped Students in Instrumental Music." *Dialogue in Instrumental Music Education*, Vol. 3, No. 2. Fall 1979. pp. 49-58.

O'Brien, Wanda. "Three Approaches to High School Classroom Music." *Music Educators Journal* 72, No. 1 (October 1985). pp. 34-36.

> Discusses three student-oriented approaches to the high school music class: problem solving, student critic, and interrelationships among the fine arts.

Regelski, Thomas A. "Aim for the Inner Life: Teaching Early Teens." *Music Educators Journal* 65, No. 9 (May 1979). pp. 24-29.

> Demonstrates the relevance of music to this age group. Discusses active and passive listening, music and the early adolescent, the aesthetic experience (reaching the "inner core"), the natural meaningfulness of music to

this age group (sex-roles, intellectual interest, peer-group participation).

Schmalstieg, Emily B. "Individualize in Junior and Senior High." *Music Educators Journal* 30, No. 3 (November 1972). pp. 70-71.

Includes seven elements of programmed instruction as well as a system to meet the needs of the students. Types of sessions: general class, independent study (out-of-class, extra help, special units, total course content). Introduces the idea of team teaching.

Thompson, Keith. "Education of Handicapped Learners." *Music Educators Journal*, 68, No. 8 (April 1982), pp. 25-28.

C. Student Work Book/Teacher Manual

Hume, Carlyle. *Creative Etudes for the Music Class*. 39132 Watergate Court, Westlake Village, CA 91361. 1975.

Presents a collection of compositional activities (etudes) emphasizing the development of understanding of the elements of music.

HANDBOOK

TO THE TEACHER:
I. PREPARING TO TEACH MUSIC IN OUR LIVES

A. Using This Publication

1. Overview

Current Commissioner's Regulations mandate a one-year course in music (or art) for those high school students who are not members of major performing groups in the high school (band, choir, dance, orchestra, theater) or who do not participate in an approved out-of-school activity in music.*

To help you implement that mandate, the State Education Department has published *Music in Our Lives*. The publication is in two sections: *Syllabus* and *Handbook*.

The *Syllabus* contains specific Course Requirements (pages 9 to 14) and the Learner Outcomes (pages 17 to 71) that the students taking the course should achieve. *You will need to use the Syllabus to prepare a course of study based upon these Course Requirements and Learner Outcomes.*

This section, the *Handbook*, is a *starter* for you in preparing to teach the course.

We have prepared both sections with you in mind, whether you are:

- A newcomer to teaching music;
- An experienced teacher of music;
- A person with little knowledge of recent technical advances affecting music education, such as computers, electronic music, etc.; or
- A person with considerable expertise in the above areas.

Probably you are a combination of the above. If so, you will find several sections of this publication particularly useful to you. *We suggest that you first skim the Syllabus section and this (Handbook) section.* Then read each section in greater detail in the light of your preparation and of your specific school situation.

2. Concerns and Questions

We have prepared this publication in response to specific concerns reported to us by schools in New York State and relating to the development and implementation of a course of study. The content addresses the general Concerns and specific Questions on the following pages. (Material in parentheses indicates pages of the *Syllabus* or *Handbook* sections that address these concerns.)

Concerns	*Questions*
1. *Content*	**1. What is the *content* of this course? Is there any *new* content? If so, what? What specific experiences in/through music are contained in the course? (*Syllabus*, pages 9 to 71)**
2. *The Students*	**2. Which specific students will be taking this course? What are their past experiences with music? How do these affect what I do in my classes? (*Handbook*, pages 77 to 85)**
3. *Role of the Teacher*	**3. What is my role(s) in teaching these students? How can I best approach the task? (*Handbook*, pages 79 to 81)**
4. *Resources*	**4. What resources are available to me? (*Syllabus*, pages 73 to 74 subsections; *Handbook*, pages 80 to 81; subsections)**

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*See Commissioner's Regulations 100.5

5. *Planning*

a. Preparation by the Teacher	a. Before teaching this course, what must I do? (*Syllabus, Handbook*, throughout)
b. Curriculum	b. What must I teach? Concepts? Skills? Attitudes? etc. (*Syllabus*, pages 9 to 71)
c. Instructional Style	c. Which specific teaching/learning strategies will work best with these students? How do I select these strategies? (*Syllabus*, throughout; *Handbook*, pages 79 to 85; subsections)
d. Provisions for Students with Handicapping Conditions	d. Has scheduling allowed for students with handicapping conditions access to this course? Do instructional techniques or materials need to be modified to provide handicapped students with the opportunity to participate in this course? How should such modifications be implemented? How should regular and special education programs work cooperatively with the music teacher to provide the appropriate music program to meet individual needs? (*Syllabus*, throughout; *Handbook*, throughout)
e. Special-Interest Independent Projects	e. What types of projects can be used with these students? What content is appropriate? What is my role? How do the students and I manage the process of preparing a project? How do we evaluate "products"? (*Syllabus*, pages 10 to 16; *Handbook* pages 133 to 134)
f. Evaluation	f. How can the individual student, the student's classmates, and/or I evaluate the student's achieving the goals/objectives of the course? (*Syllabus, Handbook*, subsections)

B. Understanding the Music in our Lives Context

We assume that before you plan to teach this course or actually teach it, your past preparation/experience in teaching music has been chiefly with a performing group(s), e.g., band, chorus, orchestra.** Such groups are an integral part of an excellent music program, and probably have given you experience in working with talented students. We also assume that such experience has reinforced your past experience with music in high school and college.

But wait. Does this experience prepare you to teach Music in our Lives? Only to a limited extent. Realistically, the Music in our Lives (MIOL) course is in sharp contrast to your performing group. Let us (1) examine this contrast, and (2) indicate its implications for your teaching MIOL.

**If your experience has been mostly with general (not performing) music in elementary or secondary school, you can relate this experience to this section.

1. Teaching a Performing Group vs. Teaching MIOL: A Contrast

	PERFORMING GROUP **Performance Centered**	**MIOL** **Student-Centered**
GOALS	The concert; musical growth of the students; a high rating; public approval	Musical growth of the students to the level (not performance) each student is capable of; the students'developing a positive attitude toward music and making sense of their musical experiences
THE STUDENTS	Highly motivated, usually; well disciplined; used to teamwork	May not be very interested in music *per se*; may have had limited exposure to music other than TV, records; may not have considered the value of music.
THE TEACHER'S ROLE	A source of wisdom; interpreter of the music; transmitter of culture; example to the performers etc.	*Guide*, to relate the students' past in/out-of-school experiences with music to their present and future ones *Facilitator*, to stimulate the students to explore music in "laboratory" experiences *Learner*, to learn along with the students! *Catalyst*, to be involved, innovative, and creative to turn the students "on" to music *Manager*, to organize and direct the students as an entire class, in small groups, as individuals
PLANNING	Is structured in terms of the repertoire, rehearsal schedules, performance date, etc. leading to the performance; emphasizes skill development	Is based upon the students' everyday experiences with music; relates the students' experiences to the elements of music and musical contexts; implements the various Activities listed below; emphasizes the students' attitudes toward music
STUDENT ACTIVITIES	Focus upon the concert and striving for the best possible performance	Emphasize "hands-on," active participation by the students in listening, composing, performing, using technology, doing an independent project, etc. in creative problem solving activities; stress "success" experiences
TEACHER'S QUALIFICATIONS NEEDED	Love of music; desire to work with the students; commitment to excellence; musicianship; "managing" skills; attention to detail, etc.	Open-mindedness; flexibility; enthusiasm; ability to work with the students; love of music; tolerance
EVALUATION	Is based upon the performance; rating by professional organization; public approval; personal satisfaction	Is based upon the individual student's achievement in listening, composing, performing, etc. (not to the standard of a performing group)

2. *Implications for Your Teaching*

The Contrast chart should suggest to you that the MIOL class will be markedly different, in many ways, from the typical performing group. This difference has prompted many experienced teachers of MIOL to say,

> In teaching MIOL, abandon the conservatory mode! Your primary goal is to promote a positive attitude toward music. Help the MIOL students to learn to the greatest extent possible *for them*.

To reach this goal, per the above chart, you, again according to experienced teachers of MIOL, will need three characteristics: *openmindedness*, *flexibility*, and *enthusiasm*.

Open-mindedness means that you show by actions, words, and body language a willingness to receive all musical experiences and opinions of the MIOL students, especially those that relate to their everyday lives. This receptiveness can help produce good rapport with the students, which will stimulate learning.

Flexibility means that you must be willing to accept musical efforts which fall short of conservatory standards of perfection. (This does not mean that there will be no standards, however, only those that the students will be capable of meeting). Secondly, flexibility requires that you be able to change your role from that principally of font of knowledge to that of guide, facilitator, etc. Finally, flexibility means that you not only can manage the class as a total group but also are able to use small group/individual work.

The third characteristic you will need is *enthusiasm*. And enthusiasm is contagious: the more enthusiastic you are, the more enthusiastic the students will be! Also, teaching MIOL with enthusiasm means that occasionally you become a learner with the students, and are willing to explore and discover with them. Your enthusiasm shared with the students will contribute to a relationship of mutual trust and cooperation, which can lead to a meaningful and successful musical experience for the students.

C. Capitalizing upon Your Strengths

From the above, you may have concluded that your task of teaching MIOL will be a formidable one for you. But take heart—you are probably better prepared than you think. From your past experience, you may have strengths which you can use to your advantage.

Please consider the following ten questions.

These six can suggest some of your strengths:

1. Do I think of music as fun? Why? Have I helped students to explore it? (You've experienced their enthusiasm!)
2. How do I use music in an avocational or non-job-related setting?
3. What specific past musical experiences, have "turned me on" to music? (Would these "turn the students on"?)
4. Do I enjoy Rock, pop, and jazz as forms of music? (They're number 1 with MIOL students.)
5. With which musical activities do I feel most comfortable: performing? listening? composing? etc. (You can spend more time on these than on others.)
6. Have I recently engaged in any music professional activities in which I have learned by doing? (Did you enjoy exploring music in this way? Good!)

These four important questions can help you identify ones that may need strengthening:

1. What is my attitude toward those students who are not in performing groups? How did this attitude come about?
2. What do I expect of the students taking the MIOL course? Are these expectations realistic (See the Contrast chart, page 79)?
3. Are there musical areas in which I do not feel comfortable, such as certain forms of music, playing social instruments, e.g., guitar, dulcimer; using a synthesizer or a computer?
4. Am I willing to seek assistance, if I need it, in teaching MIOL?

D. Obtaining Assistance

The kind of assistance you need may be related to your *teaching experience*.

a. If you are a teacher with many past highly structured performance experiences, but with little or no general music experience, you can:

- Visit the classroom of a less structured general music or MIOL teacher
- View videotapes of a experienced general music or MIOL teacher (Contact the Center for Learning Technologies, Room 9A47 CEC, State Education Department, Albany, NY 12234)
- Attend general music or MIOL workshops to learn new teaching approaches and examine new materials,
- Gradually incorporate less structured activities into your teaching style.

b. If you are a teacher with past experiences both with performing groups and with general music, you can:

- Visit the classroom of a very flexible general music or MIOL teacher
- Keep a log of materials and approaches you use, and their results

- View videotapes of an experienced general music or MIOL teacher (Contact the Center for Learning Technologies, Room 9A47 CEC, State Education Department, Albany, NY 12234)
- Ease into group work by at first having a few groups doing a similar activity before later having several groups doing a variety of activities

c. If you are a very flexible teacher with many general music experiences, you can:

- Keep a journal of all the materials and approaches you use with comments for information
- Try your ideas at least twice
- Talk with other teachers of MIOL

As the above sections indicate, your attitude toward MIOL will have a great impact upon your success in teaching MIOL. If you respect your students and their opinions, they will respect you and yours. If you trust your students, they will trust you. If you get involved, so will your students. And if you have fun, your students will, too!

II. PLANNING THE COURSE

A. Steps

One of your first tasks will be to *prepare a course of study based upon the Syllabus*. Note that the *Syllabus* is not a course of study. Rather, it is a framework from which you will make choices based upon the needs of your students. It is, further, a means of achieving the various appropriate Regents Goals.

You may find the following steps useful in planning your course of study:

1. Examine available records of the students who will take the course. What are their (music) needs and interests? knowledges? attitudes? skills? Determine formally (through a tape recording, survey test or/pretest,student self-survey, etc.) and/or informally (observation, discussion, etc.)to what extent the students have already achieved the Regents Goals. For students with handicapping conditions, contact the special education teacher, and/or review the students' past and present individualized education programs (IEPs).

2. Read the *Syllabus* section, especially its Course Requirements (pages 9 to 14) and Learner Outcomes (pages 17 to 71).

3. Keeping the Course Requirements in mind, select Learner Outcomes from the *Syllabus*: what the students should be able to do, feel, think, etc.at the end of the course that they could not at the beginning.

4. From the Learner Outcomes pages of the *Syllabus*, select the Sample Learning Experiences that are appropriate for your students and practical for your setting and schedule. Note that the Experiences are arranged in order of increasing complexity. Assign some to be taught early in the course; assign others to be taught later. Adapt them as you wish; they are not "cast in stone"! (Use other similar selections that you are familiar with and that include similar concepts.) Also, select appropriate Illustrative Teaching/Learning Strategies.

5. *Integrate the various areas where appropriate and possible, e.g.,composing and listening; performing and composing, etc.*

6. Decide early the evaluation strategies you will use (See the Evaluative Criteria columns on Learner Outcomes pages of the *Syllabus*, and section D. Evaluation below).

7. Require that each student complete an individual project (see pages 10 to 16 of the *Syllabus*). An important Regents Goal (10) for the students is, "Develop self-esteem." Requiring the student to make a public presentation can do just that! A product such as this can be evidence of achievement, too.

8. Do a chart on which you place the various areas (listening, etc.) down the left margin and the time frame (marking periods or terms) across the top. Analyze the chart: Are all areas adequately represented? Are the items properly sequenced? Is the total curriculum "balanced?" Do areas, especially listening, reinforce one another where possible?

B. Instructional Style

1. Looking At Your Teaching Style

Your teaching style has probably evolved from two major influences: (1) the way you were taught; and (2) the way you learn. First, analyze the way you were taught. Think of one of your favorite teachers. Did the teacher expect you to learn by hearing information, be seeing information, by enacting ('dramatizing') concepts or by manipulating objects and writing about them? Were more than one or all of these types of input used? Probably so. Now, analyze the way you learn most effectively. Do you prefer to hear information, to see pictures of information, to enact ('dramatize') concepts, or to manipulate objects or ideas and write about them? Chances are good that you prefer at least two of these modes of learning.

Your students also have different modes of learning. Some learn best aurally, others learn primarily from pictures and drawings, still other need to be physically involved with the material to be learned either through body movement (as in Dalcroze eurhythmics) or through fine motor skills (such as playing an instrument or taking notes).

As you plan your activities for the students, remember to use a variety of sensory modes – AUDITORY (always present in a sound-oriented music curriculum), VISUAL (often present in the form of prenotation or traditional music notation), KINESTHETIC (present when performing dances or using movement to describe musical elements), and TACTILE (present when playing an instrument or when feeling the singing of certain tones).

By providing a multisensory approach to your students' learning, you may "reach" even more students than ever before!

2. Three Key Ideas

One word best describes the most successful "style" for the students' participation: "Hands-on"!

Stress "hands-on": the students *doing* – not being passive – but with a specific intention (objective) in mind. You may want to lead in this initially, but be sure that the students become active as soon as possible.

Another dimension deserves comment. In this course, the students often will be exploring, trying out, making mistakes, learning from their mistakes, hypothesizing, rejecting, etc. Accept these as parts of the learning process. Learn with the students, and learn from them.

Finally, use effective teaching approaches (see below) and strategies (described in Section III: Using Specific Suggestions). See the Appendix: Students with Handicapping Conditions for additional strategies to modify instructional techniques and materials.

C. Possible Approaches to Instruction

The students need to be motivated. Initially instruction should focus upon the students' feelings and values. At a later stage the students are involved in a more extensive and intensive musical activity and/or participation in musical, musically oriented, or nonmusical activities. Possible approaches to this active student involvement can:

1. Begin with a rock record
2. Begin by displaying a productive object
3. Begin with sound
4. Begin with rock constituents of music
5. Begin with a text
6. Begin with a mix media experience
7. Begin with an improvisation
8. Begin with a live performance
9. Begin with a comparative listening approach
10. Begin with role playing
11. Begin with the statement of a musical concept

D. Evaluation

1. Rationale

A critical component of education is evaluation. If evaluation is done properly:

- The students will be made aware that they now perceive, feel, understand, do, and use things that they could not before their learning began. Thus the evaluation can meet the students' need to know *that* they are learning and *what* they are learning. It can also foster their belief that what they are learning is of value.
- You, school administrators, parents, and the community will know *that* the students are learning and *what* they are learning.

2. Steps in the Instruction/Evaluation Process

These steps are closely allied, as you will see. In following these steps, use the previous pages of this publication as a guide.

a. Instruction
    (1) First review the process included in section A, above.
    (2) Follow procedures indicated in that section.
b. Evaluation
    (1) Consider *what* you wish to measure. This has already been determined: the Learner Outcome (and the extent to which the student has achieved it).
    (2) Decide *how* to measure. The questions to be asked are:
        (a) Does this evaluation technique emphasize the student's doing: having experiences *with* music rather than *about* it? When possible, select "hands-on" activities, such as creating, composing, performing, etc.
        (b) Will using this technique encourage a success experience for the student?
        (c) What are some specific techniques to use? Below are some appropriate ones for the areas indicated:
            - Listening: Keeping a log; identifying elements aurally
            - Composing: Creating a sound composition using traditional or nontraditional notation; composing on a computer or electronic instrument
            - Performing: Using basic skills for playing an instrument; creating harmonies; arranging; using

embellishments; using parts of the body (dance); using environmental and other sound sources

- Reporting: Using the library and other resources (films, cassettes, recordings, tapes); interviewing; surveying; keeping a journal; preparing a report or publication or other public presentation; making a public presentation

(3) Discuss with the students how their work will be evaluated.

(4) Use self-evaluation, formative evaluation, and summative evaluation.

  (a) Throughout the process of evaluation, encourage the students to *self-evaluate*.
  - Have them use a journal for them to comment on their experiences in listening, performing, composing, and developing their special interest project.

  (b) Throughout the course of study, conduct an ongoing (formative) evaluation of the individual students.
  - The student's participation in listening lessons.
  - The student's participation in composition activities.
  - The student's participation in performing original or pre-composed musical works.
  - The student's participation in journal writing.

  (c) Finally, for summative evaluation, evaluate the student's musical achievements based on the preevaluation assessment.
  - Use the *Music in Our Lives* Sample Test blueprint available from the Bureau of Arts, Music and Humanities Education, Room 681 EBA, State Education Building, Albany, NY 12234.

3. Resources on Evaluation

Alternative Testing Techniques for Students with Handicapping Conditions. Albany: New York State Education Department. Office for Education of Children with Handicapping Conditions.

Boyle, J. David. *Instructional Objectives in Music*. Reston, VA 22070. Music Educators National Conference. 1974.

Includes chapters on behavioral objectives, concept development, and assessing achievement, plus many examples from state and local music guides.

Music in the Middle/Junior High School. Albany: New York State Education Department. Bureau of Curriculum Development. 1988.

Describes types of evaluation that can be used. Also includes resources for evaluation.

National Assessment of Educational Progress (NAEP). Education Commission of the States, 1860 Lincoln Street, Suite 700, Denver, CO 80295.

E. Resources

1. From the State Education Department

Check whether your school has a copy of each of the following valuable, practical publications. You can use them in this course!

Developing Curriculum: A Handbook for School Districts. Albany: New York State Education Department. Bureau of Curriculum Development. (In revision). 90 pp.

Gives valuable suggestions for developing a course of study.

Music in Modern American Society. Albany: New York State Education Department. Bureau of Arts, Music and Humanities Education, 1973. 56 pp.

Presents tested approaches to working with students and various strategies thereof.

Music in the Middle/Junior High School. Albany: New York State Education Department. Bureau of Curriculum Development. 1988.

Contains a wealth of suggestions regarding curriculum, instruction, and evaluation, and many pages of lesson plans. Can easily be adapted to the *level* of musical involvement of the students referred to in the *Music in Our Lives* publication.

The Part 100 Regulations and Special Education: A Guide for Implementation, Albany: New York State Education Department. Office for Education of Children with Handicapping Conditions. 1985. 39 pp.

2. From Other Sources

Music Educators Journal. Music Educators National Conference (MENC), 1902 Association Drive, Reston, VA 22091.

Contains practical, up-to-date articles on all phases of music education, K-12: elementary, secondary, band, chorus, orchestra, technology, etc.

(The) School Music News. New York State School Music Association, c/o Bruce R. Purrington, 61 Prince Lane, Westbury, NY 11590

Contains helpful and stimulating articles of interest to music teachers of New York State.

3. *Persons*

For possible workshops and/or other means of implementing this *Syllabus/Handbook*, you may wish to obtain expertise in a particular area(s). For specific areas, persons, and their addresses and telephone numbers, contact Robert Carruthers, Room 314G EB, State Education Building, Albany, NY 12234. Telephone: 518 474-5893.

III. USING SPECIFIC SUGGESTIONS

A. Listening[1]

Preview

1. Preparing to Teach Listening Skills
    a. Your Background
    b. The Classroom
    c. An Approach
    d. Selection of Materials
2. The Process of Teaching Listening Skills
    a. Getting Started
    b. Organizing the Class
    c. Using the Listening Log
    d. Evaluating the Listening Experience
3. Resources

1. Preparing to Teach Listening Skills: What You Will Need

a. Your Background

Ideally, you as a teacher of listening as well as other strands of the music curriculum should possess a background in:

- Music history and literature
- Electronic music
- Audio-visual aids
- Experience with many levels of student ability
- Popular music and idioms
- Knowledge of instructional modifications needed for students with handicapping conditions.

It helps if you can embrace enthusiastically a wide variety of activities and student responses. Teaching listening skills is not an undertaking for one who believes that a musical experience begins and ends in the concert hall. Rather, it is for one who can find positive educational, musical, and artistic value in virtually any musical experience.

Also, you should be able to provide individualized instruction within a group format.

b. The Classroom

Any classroom not in auditory proximity to other classrooms (due to listening and performance activities) will suffice. However, the class should have access to school rehearsal rooms and auditorium stations. If available, the choir rehearsal room, properly equipped and acoustically designed, would be ideal. (See pages 4 to 5).

The classroom should contain:

- A chalkboard
- Visual projection hardware
- Adequate power outlets for stereo and live electronic performances
- A stereo system
    - Turntable/CD player
    - Cassette player
    - Speakers adequate for lifelike reproduction
    - Microphones and appropriate cables, etc. for recording
    - Power amp

c. An Approach

(1) Listening as Part of the Music Curriculum. Of course, listening activities and experiences can be constructed in and of themselves as separate units in the music curriculum. However, you should be constantly aware of possibilities to *employ listening skills in all areas of the music curriculum*. Listening is

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[1] See the *Syllabus* section, pages 9 and 17 to 36.

the means through which any musical concept can be experienced or advanced.

(2) Principles of the Listening Experience

(a) A democratic atmosphere must prevail. No student's attitude should be allowed to either dominate or negate the rights of others to consider what is offered.

(b) Any listening experience must be introduced and greeted by the students and you as an opportunity. Deal quickly and firmly with prejudging, unconsidered responses, and refusal to examine the offering in a receptive manner. This principle applies to you as well as to the students. Do not be afraid to "become the student" when the students have knowledge or experiences beyond yours!

(c) Listening skills can be taught. Levels and duration of concentration can be developed, with practice, to promote more active and productive listening.

(d) In listening activities, responses should be based upon observation and expressed in objective terms. Greet "I really like that" and "That was really sad, man" with "Why?" or "What specific evidence do you have?" or "How did the music achieve its effect?" Encourage the students to supply a reason for their reaction.

d. Selection of Materials

Try to choose materials with which you and the students are most comfortable and about which you are genuinely excited. Your enthusiasm will be contagious!

You can do much to help the students to become perceptive listeners. For example, since beginning listeners tend to have limited attention spans, choose short (2½ to 3 minutes), accessible, and engaging selections. The elements to be studied should stand out in bold relief, i.e., figuratively jump out at the students. Use selections from a variety of musical styles, including the popular selections played on local radio stations to which the students regularly listen, to illustrate given musical elements. Rock, electronic, computer, and tape music are valuable resources, too.

The materials you select should also reflect the components comprising the listening log checklist (See page 90). Do not attempt to demonstrate in one course each and every facet of music. Instead, be content with a survey of music capturing *some* of the intrinsic values of the art form.

Although it is difficult to predict which musical compositions will be most effective for a given purpose, consider the following criteria in making selections for a listening experience:

- Length
- Tempo
- Familiarity of style
- Clarity of the musical aspects in question
- Potential for involving the students
- Amount and nature of the students' previous listening experiences

Listening activities can involve a variety of media – live professional performances, recordings, class renditions, sound pieces, etc. – as long as the focus is on one or more of the elements of a musical composition.

Once again, be prepared for a variety of student interests and choices for class consideration, and be willing to display interest in these choices!

2. The Process of Teaching Listening Skills

a. Getting Started

A logical beginning would be an oral or written survey that identifies the interests, preferences, past experiences, and sophistication of the students.

With this information, begin at the students' present level of interest and experience. Avoid judgmental decisions and declarations. Individual attitudes are, after all, a place to begin.

Before the lesson begins, consider the necessity and desirability of prehearing and/or rehearing. A prehearing, during which the students listen without comment, can be very helpful. A rehearing after an analytical activity is particularly desirable because it places the musical qualities examined in the lesson back within the musical whole. Since it is the music itself that is expressive, it is important – if not essential – for the students to experience the music for its own sake – preferably, though not always, within the same class period.

Unless otherwise instructed, beginning listeners tend to listen for one element after another, thus missing most of the music, or attempt to hear all the elements at once and feel lost in the maze of sound. By listening for items 1 and 2 during one listening, items 3 and 4 during a second listening, and items 5 and 6 in separate listenings, the students should be successful with each task. Also, the opportunity for repeated listenings is built into such an approach.

Because the more one hears a composition the more expressiveness one perceives in it, you can use the same musical examples for the study of other musical elements. Also, it is often worthwhile to use short, self-contained portions of larger works rather than excerpts that fade in and out.

For effective listening to take place, the students must *want* to listen. The following suggestions may prove helpful in encouraging them.

- Begin with one or more of the following: a Rock record or electronic music; a text related to adolescent feelings or values taken from a book, article, poem, etc.; a mixed-media experience; a live performance; role playing, etc.[2]
- Begin "outside" the music. Find a *non*musical application of the musical element in question. For example, any of the following musical elements-repetition, mood, style, texture, patterns, and contour – can first be revealed in such art forms as painting, poetry, and architecture, or in some other aspect of the students' out-of-school environment. (Examples drawn from these sources might also serve as the basis for sound compositions. See pages 97 to 107.)
- Begin with activities with which the class usually finds success, and then devise a bridge to the listening activity. When the listening experience becomes the focal point of a series of related activities, the class period is given an added sense of direction, and the listening experience may take on added meaning. Students who are wary of listening activities *per se* may be beguiled into listening if the preceding segments of the experience are imaginatively and effectively related to it.[3]
- Present the lesson as a problem or as a series of challenges. Students remember and value more the concepts they discover for themselves.

b. Organizing the Class

When possible, group the students within the class so that you and the class can work at a level of reading ability and artistic comprehension appropriate to the students' needs. This is not to say that some students will receive only unsophisticated exposure. However, suit the means of instruction of the most simple or complex artistic idea to the level of comprehension of the student.

If such groupings are not possible, give special emphasis to individualized instruction within a group format.

c. Using the Listening Log

Each listening activity should be preceded or immediately followed by a listening log checklist activity. Prepare the checklist and issue it to the students for inclusion in a listening log, a separate notebook, or one section of a notebook.

The log will provide:

- Encouragement for active listening skills
- A list of musical terms pertaining to listening as well as other musical concerns
- A student and teacher record of all listening activities
- Reinforcement of terms in a "nonabstract" process
- A possible means of evaluation; it can be converted easily to a test format. (Do not overuse it as a test, however.)

(1) Listening Log Checklist. Consider the following suggestions in preparing and using a listening log checklist. (See sample, page 90.)

- Design the checklist to be read easily. Type the questions; draw the lines with a ruler; underline key words for emphasis.
- Phrase all questions clearly and concisely.
- For *initial* analytical listening experiences, use questions in which choices are given. Avoid fill-in and yes/no questions.
- In preparing the checklist, listen to the music through the ears of your students. Is the musical quality accessible to them? Are there features in the music or the question that may prove confusing?
- *Pretape* the music whenever possible. This prevents record wear, hunting for record bands, and losing eye contact with the class.
- If the checklist does not indicate when the question to be answered has changed, indicate the change either by calling out the number in question or by pointing to the number of the question written on a chalkboard.
- Limit the items on the checklist and/or the number of playings of the selection in accordance with the interest and ability levels of the class.

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[2] For additional suggestions, see *Music in Modern American Society*. Albany: New York State Education Department. Bureau of Arts, Music and Humanities Education. 1973. pp. 54-56.

[3] Ibid. pp. 54-56.

(Sample) Listening Log Checklist

1. Title ____________________
2. Composer ____________________
3. Date ____________________
4. Performing media (check one or more)
   - ____ Symphonic Orchestra
   - ____ String Orchestra
   - ____ Choir
   - ____ Band/Wind Ensemble
   - ____ Rock Group
   - ____ Specify __________
   - ____ Jazz Band/Ensemble
   - ____ Country Band/Solo
   - ____ Chamber Group
   - ____ Specify __________
5. Cultural Basis
   - Geographic/National __________
   - Historic Period/School __________
6. Performing Artist(s) ____________________
7. Form ____________________
8. Meter ____________________
9. Tonality ____________________
10. Notable Compositional Devices
    - Instrumentation __________
    - Melody __________
    - Harmony __________
    - Rhythm __________
    - Text __________

For the success of this process, some terms must be defined and may provide a logical starting point.

The sample listening log checklist is only a suggestion; you may need to adapt it or to allow a range of sophistication in responses. For example, a response to the Form section of the checklist could be as sophisticated as an analysis of sonata allegro form from one student and as simple as the observation, "It seems to repeat a lot," from another.

(2) Class Discussion. When the musical example is finished, try to determine how well the class has listened by asking questions such as the following:

- "How many students heard . . .?"
- "How many have a different answer? What is it?"
- "How many aren't sure?"
- "How many aren't sure, but are afraid to say so?"
- "How many got lost?"

The last three choices often put the students at ease because they imply that one needn't always have an answer, be sure of an answer, or be able to listen attentively throughout an entire recording.

Anticipate the responses you may receive for each question; decide beforehand how you might deal with them. If you receive conflicting answers, will/should you play the entire selection again?. . .play excerpts (if you can find the appropriate excerpt quickly)?. . .demonstrate on the piano? Simply announcing the correct answer is least desirable, since you want everyone to listen and thus understand the musical quality in question.

(3) Listening Log: Principles and Guidelines. The listening log can be used in a variety of listening experiences:

- In-class listening sessions – teacher-directed
- In-class listening sessions – student-directed
- In-class teacher and/or student performances
- School organization performance/rehearsal
- Live performances outside of school
- Individual listening sessions as homework or projects for students (television, radio, private collections)

Initially, you will provide most, if not all, information. After subsequent definition of terms and additional experience, ask the students to provide the information from their own observations and sources.

Form and compositional devices may be completed from a range of choices appropriate to the knowledge and experience of the students. They may range from an initial simple response:

- Song (AABA, etc.)
- Symphonic
- Theme and Variation
- Dance/Ballet
- Opera

to a standard "serious" music analysis of form.

Listening experiences can be designed to "fill in the blanks" of the listening log checklist with a variety of examples for each category covering as wide a spectrum as feasible.

For each listening session, use the entire checklist. However, at first limit the emphasis to one or two ideas to be entered and then discussed.

In general, identify and emphasize the intrinsic value of any selection. For example, experiencing selections from "The Firebird" by Stravinsky without emphasis on the imagery would be a cursory analysis.

(4) Activities for Listening Log Entries

- Instrument identification
- Score following
  - Songs – score with text
  - Reduced score
  - Full score
- Conducting recordings
  - Shadow conducting
  - Without score
  - With score
- Movement activities
  - Basic movement
  - Dalcroze
  - Marching
  - Popular dancing
- In-class radio listening
- In-class T.V.listening (no picture)
- Muzak listening and analysis
- Listening to student compositions
- Using existing criteria from the log for analysis of nonmusical sounds
  - Engines
  - Factory
  - Lunch-room
  - Machinery

d. Evaluating the Listening Experience

For the above principles, processes, and individual and group work segments of the listening curriculum, the evaluation segment must be designed according to the levels of ability and understanding of the students involved. The individualization of evaluation will provide a realistic measure of each student's accomplishments.

The listening log entries will provide you with the most efficient means of evaluation of the student's achievement. After the initial survey of interests, preferences, and experiences (See the *Getting Started* section above), you need to note increases and improvements in: knowledge, understanding, attitudes, skills, and evaluation as evidenced in the student's listening log entries.

It is hoped that through the processes described above, the students, according to their ability, will demonstrate increased knowledge and sophistication in all elements of music when they encounter a listening experience.

3. Resources

a. The State Education Department

From Jumpstreet – A Story of Black Music.

A series of 13 30-minute programs that explore the Black musical heritage from its African roots to its wide influence in modern American music. Developed by WETA-TV, with funding from the U.S.Department of Education ESAA Broadcast Branch. Distributed on videocassette for non-broadcast use by G.P.N., Box 80669, Lincoln, NE.

Music . . . Is.

A series of ten 30-minute programs aimed at expanding the musical understanding and enjoyment of intermediate and secondary school students. Has a 64-page curriculum guide available for $2.00. For further ordering information, please write on school stationery to:

Center for Learning Technologies
Rm C-6, Cultural Education Center
The State Education Department
Albany, New York 12234.

b. Books

Besson, Malcolm *et al*. *Teaching Music in Today's Secondary Schools; A Creative Approach to Contemporary Music Education*. New York, NY: Holt, Rinehart, Winston, Inc. 1974. 354 pp.

> Gives proposals for the music listening class: formats for study, use of different styles of music, suggestions for course implementation.

Frazee, Jane and Kreuter, Kent. *Sound Ideas*. Allison Park, PA 15101: Music Innovations. 1984. 42 pp. plus 40 pp. of reference scores.

> Provides a series of listening explorations from a variety of classical style periods, emphasizing specific musical concepts. Also includes performance and compositional activities.

Grier, Gene. *Conceptual Approach to Rock Music*. Valley Forge, PA 19482: Charter Publications, Inc. 1974. 134 pp.

> Presents a series of lesson plans encompassing listening to Rock music, with emphasis on elements of music.

Hume, Carlyle. *Creative Studies for the Music Class*. Carlyle Hume, 39132 Watergate Court, Westlake Village, CA 91361. 1975.

> Comprised of a collection of compositional activities in a progressive series emphasizing musical elements. Includes teacher plans incorporating listening in introducing the Studies.

Muro, Don and Joseph. *Creative Listening Handbook*. Box 411, Merrick, NY 11566. EMPS.

> Provides a teacher's guide for the LP album, "It's Time."

Regelski, Thomas. *Teaching General Music: Action Learning for Middle and Secondary Schools*. New York, NY: Schirmer Books, a Division of Macmillan, Inc. 1981. 421 pp.

> Describes a successful listening program, the responsibilities of the teacher and learner, and various types of listening lessons (formal, informal, and listening projects).

B. Performing (Social Instruments)[1]

Preview

1. Introduction
2. Before You Begin . . .
3. Planning
4. Resources

1. Introduction

What are the social instruments? They are the following, among others (including standard instruments):

- Guitar • Mandolin • Pennywhistle • Dulcimer
- Electronic keyboard • Banjo • Autoharp
- Recorder • Harmonica • Ethnic instruments

Why social instruments for Music in Our Lives (MIOL)? Because they are an excellent opportunity to encourage the students to have a musical experience that is:

- *positive* – based upon success with music
- *noncompetitive* – nonthreatening
- *individualized* – based upon individual competence
- *satisfying* – based upon individual and group feeling
- *powerful* – with a potential for lifelong use

How can the MIOL class – or you – do all those at once? As an example of how, consider the basic sequence below for beginning players of guitar. (Keep in mind that *a similar sequence exists for all social instruments used in this course*). In this sequence, the students, each working at a different level of development or performance of guitar techniques, can play the *same song together*.

1. Form chord fingerings in the left hand
2. Play simple repetitive strum chords in tempo
3. Change chords with simple strumming without disturbing the tempo
4. Single out bass note followed by chord strum (bass/strum)
5. Bass/strum and change chords without disturbing the tempo
6. Play bass-line patterns that connect chords
7. Play bass line patterns in a song without disturbing the tempo
8. Read and perform simple melodic tablature or standard notation
9. Read and perform melodic/chordal tablature or standard notation
10. Perform melodic variations, harmony parts, and more complex tablature or standard notation.

Thus, collectively, students at any level of development on any of the instruments used in class can play together! You can provide for diversity of ability or disability by including variations on the melody and/or second and third parts for sustaining interest and challenging the more advanced players.

2. Before You Begin . . .

a. Your Background

What will you need? First, you do not need to be an expert in social instruments, nor even an advanced student of them. But you will need sufficient interest to master rudiments on many of the instruments to be used:

(1) Knowledge of basic chords on guitar, banjo, mandolin, and chord positions on piano, if one or more are available.

(2) Knowledge of fingerings for pennywhistle and recorder. Since the number of keys used is limited (G and D to begin), this is not a difficult task. Pennywhistles come in different keys. One in the key of D will let you play in both G and D comfortably.

(3) Knowledge of basic strumming and picking patterns and techniques for guitar, banjo, mandolin, and autoharp.

(4) Knowledge of basic tablature for guitar, banjo, and mandolin.

(5) Knowledge of the tuning, care, and maintenance of the instruments used in class.

It helps, too, to know basic repertoire for many of these instruments (See Resources, page 96). Last, you will need

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[1] See the *Syllabus* section, pages 9 to 10; 37 to 44.

an approach based upon flexibility, patience, and the ability to organize the class for individual and group work to foster the musical growth of the students.

b. Class Size

Aim for a reasonable number of students; it is critical to the success of this aspect of the course. Large classes do not allow sufficient time for individual work, and destroy the flexibility you need.

c. Facilities/Equipment

A basic program involving social instruments would require the following:

- A large room, with space for small group work (See pages 4 to 6.)
- Storage space for the instruments
- An appropriate initial investment and yearly allocation for maintenance and replacement. Select from

the list below. (Not all are needed for a given class).

- Banjo(s)
- Guitar(s)
- Mandolin(s)
- Autoharp(s)
- Pennywhistle(s)
- Recorder(s)
- Additional strings, picks, and accessories

You can reduce costs greatly by acquiring good used equipment or by soliciting a bulk-order price or both.

The students usually purchase their own pennywhistles and recorders.

3. *Planning*

a. Student Expectations

The students will generally accept the rudimentary nature of the beginning materials. "Go Tell Aunt Rhody" is not likely to be a popular piece on its own merits; however, the fact that it involves two different chords is challenge enough for a beginning guitar player.

Influences of peer pressure and sexual stereotypes may affect the student's choice of a social instrument. These factors are, however, less restrictive and more easily defused than those toward band or orchestral instruments. Your attitude and awareness are important in minimizing their impact. You should actively work to reduce these factors.

b. General Considerations

(1) What Works? You will need to give attention to the following to encourage the students:
  (a) The proper sequencing of materials and skills
  (b) The visual clarity of materials
  (c) The maintaining of a positive, noncompetitive attitude
  (d) Realistic individual goals *for each student*. (A grid can be helpful: list the students' names down the left side of the page and specific skills across the top.)
  (e) An evaluation procedure based upon individual accomplishment rather than levels of achievement. (In other words, a student "competes" with himself or herself, not with a norm or a group).

(2) The Magic Word. One word describes the emphasis needed in this program: *success*. Success breeds success. Thus the unmotivated student will increase his or her level of tolerance of the element of practice as the little successes accumulate.

Initially, immediate and recognizable success is imperative. For example, in one lesson most students can learn at least two chords on a chording instrument. (The skill of changing those chords without stopping is not something most can accomplish in a few minutes.) A simple action like playing a song with one group of students playing one chord and another group playing the other chord will let them all know where they are headed and provide an instant sense of individual and group accomplishment.

An experience such as this provides an excellent vehicle for the majority of students with handicapping conditions. Materials, techniques, and even the instruments themselves can be adapted to provide instruction for visually-, hearing-, and emotionally-handicapped students, as well as for those with learning disabilities. Even the student with a total hearing loss can be included in a meaningful way in the activities of this type of class and experience the pleasure of making music.

c. Other Advantages

This program can give each student the opportunity to:

- Have a positive musical experience
- Experience the pleasure and value of personal music-making
- Enjoy group or ensemble performance
- Be in a class that reduces competition and fosters an appreciation of the accomplishments of self and others
- Become aware of the traditional musical heritage of our country

The student can also have experience with general and specific musical elements:

- Melody, harmony, and rhythm
- Structure and form
- Standard notation
- Alternate forms of notation (tablature)
- Ear training/intonation
- Arranging (introductions, interludes, endings, instrumentation, etc.)
- Stylistic considerations (embellishments and other performance practices)
- Specifics such as phrasing, articulation, accents, tempo, key signatures, major scales, minor scales, modal scales, accidentals, repetition, and sequence

The "hands-on" performance activities of this program can be augmented with other activities. Some of the possible ways of enrichment are listed below.

- Attendance at concerts and/or festivals of traditional music. When students with handicapping conditions are part of the class, accessibility of theaters and concert halls should be a major consideration.

- Attendance at square dances or contradances where traditional music is played
- Student organizing of a concert or festival
- Instrument making
- Instrument repair
- Filmstrips/films/television programs/publications
- Written and oral presentations of research on traditional instruments, music, performance, and performers, including the works and performances of performers with disabilities
- Interviews with traditional musicians in the community
- Family studies of musical traditions
- Directed and general listening assignments
- Performances and programs outside the classroom
- Composing of music and/or lyrics in the traditional style

d. Evaluation

See pages 84 to 85 of this publication.

4. Resources

Bastien, James. *The Older Beginner Piano Course – Level 1.* San Diego, CA 92101: Kjos West. 1977. 96 pp.

Presents a multi-key approach to piano study, with emphasis on folk tunes.

Chiaraluce, Ruth Ann and Copley, Kay Wilson. *Beginning Guitars: 54 Copy Masters*. Portland, ME 04101: J. Weston Walch Company. 1979.

Comprised of a collection of copy masters for guitar instruction with a baritone ukulele adaptation. Uses a chordal approach with fingering, picking, and arpeggios in the final stages.

D'Auberge, Alfred and Manus, Morton. *The New Guitar Course – Book I*. Sherman Oaks, CA 91403: Alfred Publishing Co., Inc. 1959. 48 pp.

Presents a melodic approach to the study of guitar.

Guitar Training – Guitar Wizard. Software for Apple (inc. Macintosh), and Commodore.

Integrating Social Studies and Folk Music. New York State Education Department. Bureau of Arts, Music and Humanities Education. 1987. 74 pp.

Includes valuable material on folk music instruments and their history and use.

Muro, Don. *Music for the Recorder (Music Minus One Concept)*. Scores and Cassettes. Merrick, NY 11566. EMP

Comprised of two soprano recorder and tape for each of the following: King's Highroad, A Touch of Spain, Capriols Caper, and Recorder Rock. Also includes optional alto, tenor, and bass recorder parts.

Sing Out! The Folk Song Magazine, 33 West 60th Street, New York, NY 10023. Bimonthly magazine.

Includes songs, guitar cords, stories, and pictures.

Teaching Guitar. Albany: New York State Education Department. Bureau of Curriculum Development. 1978. Free to registered secondary schools in New York State. Available in limited supply. 18 pp.

The Guitar Player. Eastman Publications, 843 The Alameda, San Jose, CA 95126. Bimonthly magazine.

Includes articles on all aspects of guitar – methods, styles, construction, recordings, etc.

Thompson, Dick. *Improvising the Blues*. Morristown, NJ 07960: Silver, Burdett/Ginn. 1976. Rec. 7418752, Bk. 7410712

Presents improvising with a variety of instruments.

Williamson, Robin. *The Penny Whistle Book*. New York, NY 10001: Music Sales Corporation. 1977. 64 pp.

C. Composing: Sound Compositions[1]

Preview

1. Introduction
2. Class Size; the Classroom
3. Planning
4. Evaluation
5. Resources

1. Introduction

Sound compositions are creative activities that enable the students to experience real composing through a medium that is readily accessible. They are exactly what the name says: various kinds of sounds organized in the same manner in which real composers organize music. Obviously, sound compositions will not involve the refined technical skills of real composers' music, nor will they necessarily employ the usual elements of music in the same manner. But they will give the students a feeling of what it is like to be a composer and to face the same musical problems faced by composers of music.

You will find many advantages in using sound compositions:

- First, the students are *actively involved* in the process of making music.
- Second, by imitating what musicians/composers do, the students are *learning by doing*. While some teachers may not view these compositions (especially the initial attempts) as "real music," their pedagogical value is immeasurable. By acting upon the same problems as real composers, the students gain an increased understanding of music and usually an improved attitude toward listening to music.
- Third, sound compositions are a valuable experience for a wide range of student abilities. Every student is at the same level of experience at the beginning, and there is virtually no way to "fail" at sound compositions. Students with handicapping conditions often feel very comfortable with this type of learning because it allows all students to progress at their own rate. Also, sound compositions place a great emphasis on personal feelings, and often this is just the outlet all students need.
- Fourth, the students consider the type of learning to be worthwhile: it involves them directly, it offers immediate gratification, and it is definitely more interesting than taking lecture notes and tests.
- Last, sound compositions offer tangible evidence of learning in the form of scores and taped or live performances.

2. Class Size; The Classroom

a. Class Size

You can use sound compositions in almost any reasonable size of class. A small class size is desirable, however, to allow for sufficient guidance by you and for individualized learning.

b. The Classroom: Equipment, Materials

The classroom should contain the following:

- Ample *space* for grouping chairs and/or space for the students to work in small groups
- *Chairs* with fold-down desks or, better still, a central circle of chairs for discussion and/or listening
- *Work tables* or spaces placed around the room. It is better if individual or group work areas are far enough apart to allow for some "privacy" for the work.
- *Tape recorder* for recording sound and playing it back
- An old *piano*. It is optional and can be used by the students for experimenting with sounds. (See page 5).

In addition, start collecting discarded kitchen utensils, rubber bands, hardware, old keys, etc. Place these in a box in your classroom to be used for "found sounds." In fact, many of these things can be put together to create new instruments. (A good project for your students is to invent "junk instruments." See page 107).

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[1] See the *Syllabus* section, pages 10 and 45 to 56.

3. Planning

a. Preplanning

A major key to success with sound compositions is thorough planning. This involves several basic concerns described in the following subsections. (The assumption is that you have not had extensive experience with sound compositions.)

(1) The Physical Set-up. One of the crucial factors in creating sound compositions is the physical set-up of the room. Sound compositions, like most other student-centered activities, work best in a classroom where the chairs are arranged in an open circle (like a horseshoe), a V, or a U shape. This creates an open area that can function like a stage. In this way, all students can see the performers as well as relate to other students during the discussions following a performance. This also takes the focal point away from the teacher. There is no back row in this set-up. If class size requires, you can use a double circle or V. During "work" periods, the chairs can be repositioned.

A further help is the location of sound sources in the room. If possible, place sound sources on open shelving around the room rather than gathering them into one small corner or closet. For one thing, this prevents the "traffic jam" when the students go to get their instruments. Also, the students can easily see the sources and preplan many of their sounds without having to find and use the instruments.

(2) The Problem. A key to setting an initial goal is the stating of a problem for composition. The problem presents the goal to be reached according to a variety of requirements and restrictions (the limitations that make it a problem).

It is helpful if this problem is (1) modeled after a real-life experience of the students, or is (2) in some way related to their own lives. An example of (1) might be an AB composition in which the A section describes 30 seconds of waiting in the dentist's office and the B section, 30 seconds of waiting for a date to arrive. An example of (2) would be the sound composition described on page 101 in which the students express their own interpretations of certain feelings.

This is not to suggest that all compositions be programmatic. However, it does help, especially at the beginning, if the assignment has this relationship to real life as the source of inspiration for musical expression. After sufficient experience with this type of composition, the students are ready to compose more abstract pieces.

(3) Limitations. Limitations are very important to successful sound compositions, especially at the beginning. Limitations are like the "controls" in scientific exploration; they are needed. For example, specify what type of sound source the students can use and state that the other variable between A and B is to be a change of timbre. The sound composition is feasible without one or the other but not both, i.e., the students are given what sound source to use – wooden, strings, metal, etc.- but must vary their sections in ways other than sound source; or, the students must vary their sections according to timbre but may choose the two sound sources they will use. (Note: This still places a limitation of two sound sources.)

It is precisely these limitations that make creativity and learning possible. Without them, the students have too many choices and become confused and sometimes frustrated. The limitations provide a focus on the relevant musical variables you wish to evoke.

The next step in executing a successful sound composition is to cast the problem in a way that will be interesting to the students. Through this you can build up the initial excitement and foster cooperation. The stimulus could be something long-term, such as, "At the end of the year there will be a concert of student works, and I'd like for all of you to be represented in some way" or something immediate such as playing for them a tape of a poor sound composition and challenging them to make a better one.

(4) Follow-up. The transition to the next activity should always be planned; so should the relationship of the present sound composition to the activity that preceded it. Each lesson does not necessarily have to lead directly to the next, but there should be some overall structure and a connection between activities in both your and the students' minds.

Finally, please note that if you are very new to sound composition it takes much practice and reworking before you can use this teaching tool effectively and efficiently. Try not to be "turned off" by a first attempt that goes poorly or doesn't meet your expectations. Because this type of activity may be different for both you and the students, it can take longer to gain best results. However, since sound composition involves composing, performing, and listening (not to mention analysis) it is a unified and efficient teaching approach.

b. Getting Started

Basically speaking, music is the organization of sound and silence in time. Therefore, what better way to begin to learn to compose music than to investigate sound?

The following exercises usually are very appealing to the students for two reasons. First, they allow them to use their imaginations. Second, they are not predicated upon any previous musical learning; all students start at the same point. These activities can be done by individual students, by small groups, or by the entire class. (We suggest, however, that the entire class do these initial projects.)

Further, these activities are easy to plan, provided that you approach these explorations imaginatively enough to encourage student involvement. As the latter increases, you can use smaller and smaller groups. (Note: *As with any aspect of this course, sound composition should not be taught as a "unit".* Mix in beginning exercises in sound compositions with relevant listening lessons.)

As the class explores various types of sounds described on the next pages, use the following questions for class discussion. Remember, the objective is not the finding of "interesting" sounds; rather, it is the finding of the expressive possibilities of many different sounds.

- What qualities do the sounds have? Are they high or low-pitched? Do some sounds tend to be louder than others? Could they be played at different dynamic levels and still have the same qualities?
- What expressive values do the sounds have? Would they have the same quality if removed from the

original context they were heard in, e.g.,lockers slamming in the morning before school?

- Does the order of the sounds make a difference in how someone might react to the sounds?
- When sounds are combined and played together, do some sounds tend to stand out, or is one massive new sound created by the combination?
- Do some sounds tend to remind us of something else? (For example, drumming on a table may remind us of a rainstorm.)
- What role does silence play in music? Is silence empty or is it full? Is it tense or relaxed? (A listening lesson utilizing silence as a key factor would be very useful when this topic is being discussed.)

Keep in mind that the above questions are meant to aid in the exploration of sounds. They do not have a right or wrong answer! The students' ideas and observations are what is important.

Raise these questions at various times to see how the students' answers have changed.

c. Types of Sounds to Explore[2]

(1) Classroom sounds. This first sound exploration activity is very simple. Many of the students' first attempts will be timid, but give them time and they soon will amaze you with some of their finds!

Have each student explore the area immediately adjacent to his or her seat for an object with which he or she thinks he or she can make some interesting sounds. After allowing enough time for each student to find an object, tell the students that they have *five minutes* in which to find the five most interesting sounds that they can make with their object. Invite them to use their imaginations and not be satisfied with "normal" or usual sounds. As each student demonstrates his or her sounds, use the questions on the previous page to discuss the sounds with the rest of the class.

Have the class decide which sounds they like best and start to make a file of those sounds. (This is also a good activity to begin to experiment with graphic notation at a later time.) Have the students devise a *simple* design that effectively and efficiently represents the sound. (See examples of graphic notation on page 103.) You may want to classify the sounds as metallic, wooden, scraped, rattled, percussive, wind, etc.

(2) Environmental sounds. These are out-of-school sounds heard on the way to and from school, during the day, or in the morning/evening/weekends.

(3) School sounds. The students might sit absolutely still and listen to the sounds around them: fans, noise in the hall, pencils dropping, etc. Do these sounds have any expressive content? Would they be the same out of the context of school?

(4) Body sounds. Limit the students to sounds that can be made without the use of the voice. Challenge them to find the most beautiful sound, ugliest sound, scariest sound, etc. Devote another lesson to exploring vocal sounds.

(5) Home and community sounds. The students investigate sounds at home and bring sound-producing objects in to share with the class. This activity brings in-school learning into out-of-school learning; the students end up doing "homework" without realizing it. Up until now and including this activity, they should compile a list of the more interesting sounds, with standard notation if possible. (By standard notation, we mean a graphic notation that has been developed and approved by the class.) It works well to put these on 3" x 5" index cards and file them in some sort of system. Elect a class "librarian" to record and file the class sound sources.

(6) Found sounds. Found sounds are sounds captured on tape recorders. Have the students bring in pretaped sounds from home, or organize the class into groups (making sure that in each group one member has a cassette tape recorder that works!)and send them outside the school or around the school to collect sounds.

NOTE: None of these activities should be taught as a "unit." These beginning activities can be strung out over a period of days and mixed with other activities. Keep in mind that even though you are working with older adolescents, their attention spans are not necessarily any greater than those of junior high students. Also, one of your goals for teaching this course is the improving of attitudes and lifelong learning; thus, anything that becomes monotonous or boring will probably be soon forgotten.

d. Advanced Planning

It is assumed at this point that you have used many of the activities for exploring sounds. Before we address planning for more advanced activities, we make the following suggestion: tie in a listening lesson with a sound composition project. Choosing listening selections that are directly related to composing processes being emphasized in a given sound composition encourages the students to know that real composers and they, the students, use similar sounds and combinations of sounds.

Listening to the selections the students have composed may take place before or after that process. However, listening *afterwards* has clear advantages. If listening and study come before the assignment, the students may merely try to copy what they've heard rather than discover through their own ideas. Placed after the assignment, the listening is confirmation that composers use the same techniques. The listening will be better understood because the students' association with their own compositions has given them some insight into the processes used. The real composer's piece may then be used as an example to improve upon their own compositions.

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[2] Headings on this page are reprinted with permission of Schirmer Books, a Division of Macmillan, Inc., from *Teaching General Music: Action Learning for Middle and Secondary Schools* by Thomas A. Regelski. Copyright 1981 by Schirmer Books.

To return to planning for advanced activities.

(1) Set a Goal. In planning for a sound composition experience, first start with a clear major goal: for example, "to increase personal relevance of compositional devices used by real composers and to foster an improved attitude and understanding when listening to composed works employing these devices." Then consider the relevance of the goal to your students and possible techniques to arouse their interest.

Next, put your goal into more specific terms: for example, "By the students making choices based upon their own feelings and by their imitating the acts of real composers, the above goal will be reached."

Then use a behavioral objective to state explicitly what will happen. For example, "Given their choice of two descriptive adjectives, (e.g., happy, sad) each group of four students will organize a sound composition that uses timbre successfully to express their given adjectives when organized as an A B A form." The A section describes adjective #1, and the B section describes adjective #2. The other variable between A and B is the sound source; A is wooden sounds, B is metallic sounds.

(2) Work Out the Staging (procedures). Once your objective is stated clearly, work out the staging. Most sound compositions take more than one class period to complete. Again, allow enough time for the students to explore all their creative possibilities but not so much that they begin to waste time.[3]

The following would be one way of staging the lesson given above.

Begin with a short listening lesson involving short excerpts of music that will elicit a feeling-type response. The students then choose from a list of adjectives the word that they think best describes the feeling the music has for them. Even though we stated earlier that it is better to listen after composing, this particular lesson is a very short one that just gives the students a base to start from. Discuss some of their answers, being sure to bring out timbral effects that may have influenced their choices. This whole listening lesson should not take more than 15 – 20 minutes.

Then take about 5-10 minutes to explain the assignment. Remember that the staging should be on the board or on a handout (See below.) so that the students can keep track of their progress. During the last 10-15 minutes, the students work in small groups on the assignment.

STAGING HAND-OUT FOR STUDENTS (or written on the board)
(Make provision for students with special needs when necessary.)

Assignment: You will compose a sound piece, in A B A form, that utilizes timbre and feeling content as a variable between the two sections.

1. 5 min. – On the card you were handed are two adjectives and two sound sources. Choose one of the adjectives for your A section; the other will be your B section. Now decide which sound source you will use for *Adjective A* and which you will use for *Adjective B*. Write these down in the spaces provided (sample shown below).
2. 5 min.- Experiment with your sound source for *section A*. In the column that says *Sounds*, make a list of all the sounds you think you want to use. Be sure to choose sounds that you feel will successfully describe *Adjective A*.
3. 10 min.- Organize your sounds in the space provided. Be sure to indicate who plays, how long the sound will last, the dynamic level, etc. Organize the sounds in a manner that you feel best describes *Adjective A*.

4-5. Follow the procedure in #2 and #3 for *Adjective B*.

6. 5-10 min.- Practice your piece to perform; remember, you will perform it A B A.

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[3] See also *Music in the Middle/Junior High School*. Albany: New York State Education Department. Bureau of Curriculum Development. 1988.

Sample of Staging Card

A	Word: Lonely	Sound Source: Metallic Sounds
	Sounds	Organization
	Swirling cymbals and let them ring, hit triangle; Bells C, Eb, G; Jingle tap	Mary shakes jingle tap for 3 counts; Joe then hits triangle 3 times (slowly). Wait 5 counts. Sue plays bells C, Eb, G, Eb, C while Fred very softly plays the cymbals. Wait 5 counts. Joe hits triangle 3 times; then Mary shakes the jingle tap slowly fading away.
B	Word: Playful	Sound Source: Wooden Sounds
	Sounds	Organization
	Wood block, etc.	

Spend the next class session on finishing the assignment. Use any time at the end of the period for listening to the students' compositions. Tape record all of them and play them back before discussing them. This gives the students a second chance to hear each piece as it was performed the first time. Discuss the piece with the rest of the class as to how well it fitted the assignment, some particularly interesting ways the composers got their ideas across, and how well the piece describes the given adjectives.

Use the third class session for listening to the remaining students' pieces. Then tie in a listening lesson to a piece in A B A form that utilizes timbre and feeling content as variables.

Notice that every step clearly defines what a student is to do and how much time he or she has to do it. The students need this kind of guidance to insure success at sound composition, especially their first attempts. (Guidance and structure will allow for successful experiments for handicapped students. This activity can easily be individualized by continuing the structure for those who need it.) After a while some students may not need a staging this specific, but they still will need some kind of guidance as to how to go about their assignment.

(3) Anticipate Problems. You may notice right away that noise may (or may not) be a problem. This depends upon your location in the school, the soundproof capabilities of your room, and your own tolerance for what we term "educational buzz." A creative classroom should have a certain amount of noise associated with the students' experimenting with sounds and discussing the possibilities for their compositions. However, you may need to point out to the students that if all groups go about their experimentation as loudly as possible no one can accomplish a successful composition. Students with specific perceptual problems may experience difficulty in isolating or "tuning out" background and extraneous sounds. Headphones or areas set off by study carrels may be helpful.

In advance, too, you need to weigh the importance of neatness and noise level and plan your lessons and experiences accordingly. However, keep in mind that music is an aural art!

(4) Group the Students. For initial sound composition experiences, it is best that you choose the groups. Assign students who have difficulty reading, writing, or interpreting written instructions to be in groups of students who have no trouble with written instructions. (After the students become used to working in small groups in creating sound compositions, they can begin to choose the people they want to work with.) Form the groups prior to class, and write the names on the board for the students to see when they enter class. If random order will work for a particular sound composition, count off by the number of groups you wish to have, and instruct all the 1's to work in the left corner, all 2's in the right corner, etc. Be sure to have specific work areas planned prior to class, possibly with problem groups closer to you for supervision.

Group size may vary from situation to situation, from full class to 1/3 of the class to as small as two students. In this way you have enough students to allow for a variety of "instruments" or parts but not so many in a group that some students just sit while a few do all the composing.

Select the groups according to ability or mix, depending upon the assignment. Usually, the groups should be composed of students who represent a heterogeneous blend of abilities and interests so as to maximize each student's potential for learning from the group experience. Sometimes it is valuable to mix the more receptive/creative students with those who are less so to help the latter achieve more successful and complex sound pieces than might have been feasible otherwise. This is an excellent aid provided the more receptive/creative student works with the other students and does not just take over and write the whole piece alone.

(5) Use Strategies for Sound Compositions

Example 1: *A plan for an improvised sound composition*

Title: Morning	
Sounds	Organization
*alarm sound	Bob hits triangle for 2 counts. Wait 2 counts and repeat.
sigh	Sue yawns, then sighs. Wait 2 counts.
feet walking	Marty does footsteps slowly for 5 counts.
brushing sound	Mary does brushing sound for 6 counts.
yawn	Sue suddenly gasps.
running	Wait. Marty does running steps and fades out.

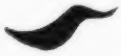
*use triangle

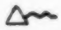
Example 2: *Examples of graphic notation and formats for setting up scores for notated sound composition.*

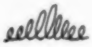
● = short sound

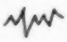
●●●● = short sound repeated with crescendo

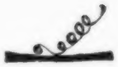
—— = long sound

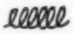
 = sound that changes pitch and dynamics

 = ringing sound

 = swirling sound with crescendo and diminuendo

 = scraping sound

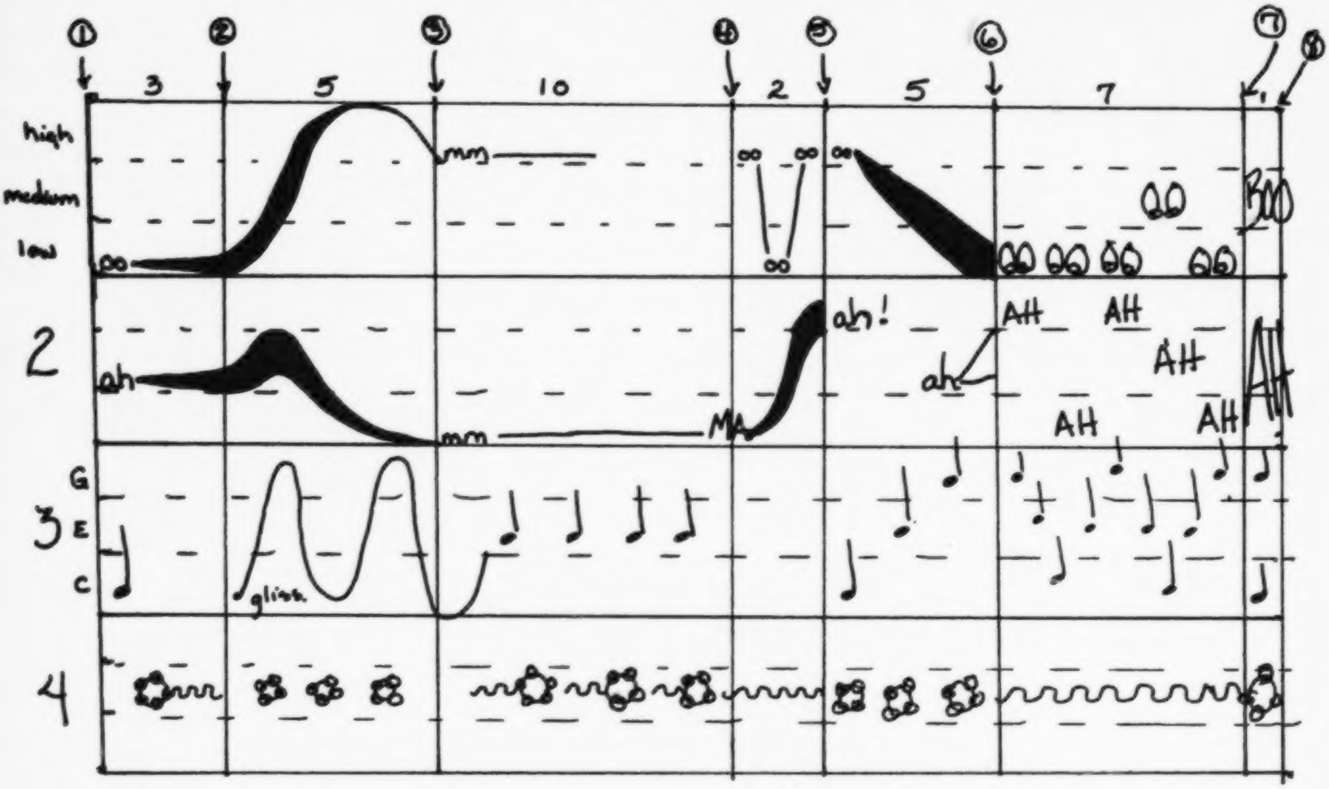
 = speak softly then suddenly **LOUD** on word **LOUD**

 = rattling sound

(6) Use a Grid. A grid is probably the best way of introducing your students to more complex sound compositions. It takes into consideration pitch, duration, conducting cues, and dynamics. This system (or one resembling it) has been used by twentieth century composers.

Be sure to have one grid for each part to be used. On your handout provide more than are usually necessary, and have the students use only what they need.

Each grid is divided into three pitch levels: high, medium, and low. The numbers circled along the top indicate conducting cues. The numbers between conducting cues indicate the duration (in seconds) of each box of the grid.



Parts 1 and 2 are female voices

Part 4 is tambourine

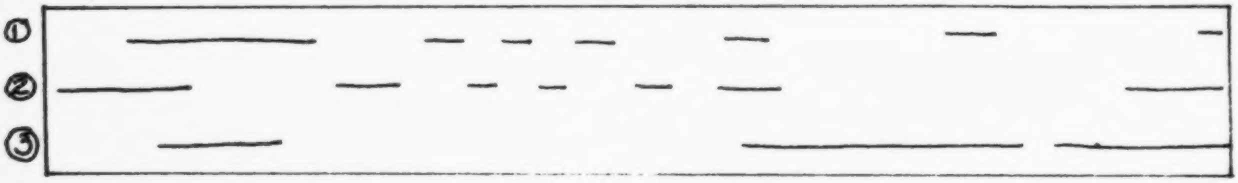
✿ indicates hitting

Part 3 is bells C, E, G

∿∿∿ indicates a shake

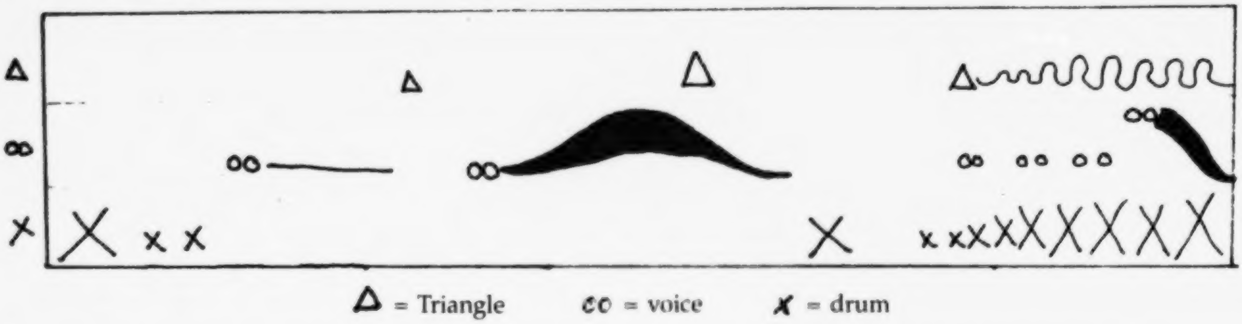
(7) Use Ways of Organizing Notated Scores

Slowly



The example above is a quick and efficient way to do initial, full-class compositions. Parts are indicated on the left; the horizontal lines merely indicate when a part is to be played. A conductor moves a pointer across the score, and parts are played as their line is passed over.

A variation of this process:



Greater complexity can be achieved with this type of score. The students can introduce variations in pitch (the higher the symbol on the score, the higher the pitch and vice versa), duration, and dynamics. This is conducted in the manner described above.

(8) Use Possible Experiences with Sound Composition

- Organize sound into a composition that utilizes traditional forms, such as Binary, Rondo, Theme and Variations, Ternary, through composed Fugue, Sonata, Allegro.
- Compose sound compositions in which linear ideas are controlled in the same way melodies are controlled by using compositional devices of melodic construction, such as augmentation, diminution, retrograde, retrograde inversion, motivic development, melodic contour, cadences, etc.
- Compose sound compositions that successfully use timbre in an expressive manner.
- Compose sound compositions that use specific textures, such as monophonic, homophonic, polyphonic, dense vs.open, etc.
- Compose sound compositions that use traditional compositional devices to create forms or textures, such as dynamics, tension vs.release, etc.
- Compose sound compositions that effectively use rhythm, meter, and texture to meet certain requirements.
- Compose sound compositions that imitate the stylistic qualities of a given type or period of music, such as jazz, baroque, medieval, madrigal, etc.
- Discover finer points of interpretation: how one musician can interpret symbols differently from another and yet both be correct.

4. Evaluation

You may wish to use the "Criteria for Evaluating Student Compositions" form that appears on the next page.

Criteria for Evaluating Student Compositions

1. What do you like best about the piece?
2. How was the sound(s) produced?
3. Do you hear patterns in the piece? If so, describe them or play them.
4. Do you hear contrast in the piece? If so, how is this contrast achieved?
5. What combination of sounds do you like best in the piece?
6. In what ways was the piece rhythmically interesting?
7. Does the piece sound convincing and complete?
8. Describe the organization or overall design of the piece.
9. Describe the beginning, the middle, and the end.
10. How does the piece hold the listener's attention?
11. How do you feel as you perform the piece?
12. How do you feel as you listen to the piece?
13. Did anything happen in the piece that surprised you or was unexpected? Explain.
14. Did you expect certain sounds to occur? Explain.

5. *Resources*

Busch, Brian. "Twelve-Tone Activities for the General Music Class." *Music Educators Journal* 65, No. 7 (Sept. 1979). pp. 36-38.

> Describes the teaching of twelve-tone music, including row forms and use of rows in melodic and harmonic functions, through activities in which students who play resonator bells become human tone rows.

Hume, Carlyle. *Creative Etudes for the Music Class*. Carlyle Hume, 39132 Watergate Court, Westlake Village, CA 91361. 1975.

> Presents a collection of compositional activities in a progressive series emphasizing musical elements. Also includes teacher plans for incorporating listening in introducing the etudes.

Messina, Tony. "Junkyard Music." Albany, NY 12234: State Education Department. Bureau of Curriculum Development. 1980. 2 pp.

> Explains how "junk" can be converted into musical instruments for creating sound compositions.

Regelski, Thomas A. *Teaching General Music: Action Learning for Middle and Secondary Schools*. New York, NY: Schirmer Books. A division of Macmillan Inc. 1981. 421 pp.

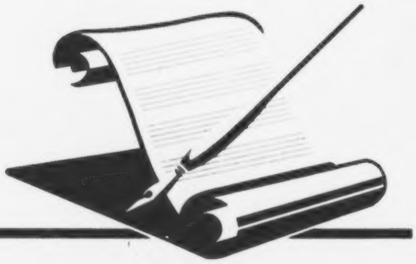
> Includes a description of the psychological development of the student at this level and how music education can serve his/her needs. Approaches traditional music with "song-writing." Also describes a successful listening program: responsibilities of the teacher and the learner and various types of listening lessons (formal, informal, listening projects). Includes other topics: the challenge of general music and bases for general music education, and an extensive bibliography.

Rummler, Roy L. "Direct Involvement through Contemporary Composition: A Practical Way to Avoid Force-Feeding." *Music Educators Journal*, 60, No. 4 (December 1973). pp. 22-25.

> Presents a creative curriculum based on the motivation of the students, through the performance of their own compositions, to increase their level of involvement. Contains a detailed, step-by-step description.

Swope, Carole M. *Activities in Musical Composition*. Portland, ME 04101: J. Weston Walch Company.

> Presents a collection of copy masters of composition activities basically for more advanced students.



D. Composing: Song Writing/Tonal Melodies[1]

Preview

1. Introduction
2. Classroom Requirements
3. General Procedures
4. Planning
   a. Beginning Experiences
      (1) Melodic song writing
         a. Description and explanation
         b. Teaching with melodic song writing
      (2) Harmonic song writing
         a. Description and explanation
         b. Teaching with harmonic song writing
      (3) Rhythmic song writing
         a. Description and explanation
         b. Step by step/staging for rhythmic song writing
         c. Teaching with rhythmic song writing
5. Resources

1. Introduction

Song writing involves composing tonal melodies in a homophonic texture. These "songs" may be with or without words, although the use of poems, jingles, or words chosen or written by the students usually makes song writing more personally gratifying to them.

Song writing models the processes and purposes of tonal composition: how and why such music is composed. At the same time it serves to develop or improve a student's understanding of several elements of traditional tonal music: rhythm, melody, and harmony. Such cognitions are retained much better when used to compose new songs than when merely memorized for a test. Song writing is also effective in exploring melodic contour, non-harmonic tones, rudiments (such as intervals, scale and chord construction, and standard notation) and the relationship—expressive and formal—between rhythm, melody, and words. Song writing also deals with the smaller, more detailed aspects of music in comparison with "sound compositions" which deal best with larger issues. Song writing serves especially well as a basis for lifelong involvement in music by developing the skills necessary for composing or arranging music.

2. Classroom Requirements

a. Melody Instruments

The requirements for a classroom emphasizing song writing are relatively few. A good supply of melody instruments is most important. The students can learn the basics of song writing without access to melody instruments, but such learning is abstract unless they regularly hear what they have composed. With instruments, then, the students can check their melodies as they compose them. Learning to play melodic social instruments such as recorders or pennywhistles is a useful adjunct to song writing. Thus, the students become more independent both in their composing and in their ability to play their own melodies. This reduces the need for the teacher to play every student's melody; and it increases a student's inclination to learn to play an instrument and to read music at the same time it teaches the rudiments of tonal music and composition.

More important, by being able to perform what is composed, the student advances his or her performance competency and develops the "inner ear" with regard both to composing and playing. Many students will become familiar—simply by use—with certain scale or interval patterns and should begin to have an aural conception of how the composition will sound as it is composed. Thus melodies that are "hit or miss" at the beginning of the course become more informed and thus more refined and consciously conceived as the course progresses. The student comes closer, then, to the role of a "real" composer and the decisions and choices that must be faced in composing tonal music.

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[1] See the *Syllabus* section, pages 10 and 56.

b. Keyboards

A useful instrument for song writing is an electronic keyboard having one-touch chord functions. It is motivational as well. Not only can the students play their songs with chordal accompaniment (thus advancing "harmonic" song writing and promoting harmonic understanding). The students can also choose from a variety of rhythmic and accompaniment patterns that enhance the "appreciation" they have of their compositions. An electronic organ – the inexpensive department store kind – is also useful.

Tone and step bells are less desirable because they lack the capacity for playing chords and melody simultaneously. However, they are fine as long as only melody is being emphasized. In a pinch they can be combined with autoharps, electronic autoharps, or guitars. Then while one student plays chord changes, the composer plays the melody. The students who play recorder or pennywhistle (or standard band or orchestral instruments) can also use these to hear, i.e., check their melodies.

c. Pencils/Felt-Tip Pens; Handouts; Acetate; Computers

The only other requirements for song writing are plenty of pencils and felt-tip pens and enough prepared handouts and acetate for the number of students in your class. Do not allow a student to do song writing in ink. Scratching out rather than erasing changes makes the final score almost impossible to read.

It is especially helpful to have some way for all students to see a classmate's melody as it is played. If composition is done using paper and pencil, each melody to be played must be recopied on the chalkboard or overhead projector. It is seldom a good idea to let the students recopy their own melodies; it takes too much time.

However, if the students compose their melodies directly on acetate sheets for use on the overhead projector, each student can see and hear a melody as it is played. So instead of reproducing paper handouts, use acetate sheets that have staff lines reproduced on them, and provide the students with the felt-tip pens for writing on acetate. Since the ink is wiped off easily, mistakes are changed easily, and the entire sheet can be reused in the future. If a permanent copy of the melody is needed, make a photocopy of it before wiping the acetate clear.

The process of composing directly on acetate sheets also facilitates discussion of the melodies the students compose and play. If the acetate sheets or overhead are not available, student songs for playing and discussion can be photocopied, or multiple copies can be made using a Thermofax machine. (This is another good reason for using pencils when doing song writing on paper!)

The students, especially those with handicapping conditions, may benefit from computer software that does music editing.

3. General Procedures

The limitations and step-by-step procedure presented in this section and in section 4, below, may at first seem overly restrictive to your students. Remember, however, that you have had much more experience with tonal music than most students. These procedures develop the students' readiness necessary to succeed initially, provide the structure for rapid and continued growth, and encourage the further refinements that progressively "wean" students from these early procedural guides.

a. Assignment

First, in an assignment provide the students with all of the information necessary to complete it. This information is most efficiently and effectively presented on a handout (See the examples below). *Avoid lecturing on this information*; the students learn it by using it! Thus the information needs to be available at all times for them to refer to.

b. Use of Information

Such information should always be the focus of the next pedagogical step – the next criterion or basis of refinement – in leading the students to compose more successful songs. Thus, only the information that is actually used on a regular basis will be internalized and functionally retained. If information does not need to be used regularly in functioning musically, or if it cannot be used in any realistic musical function, then it has no practical value for the students in a course such as this.

As more and more successful experiences occur, the students can be encouraged to rely less and less on the given information. This "weaning" process is central to developing the kind of musical independence, i.e., independence of the teacher, that is an objective of instruction.

c. Recursive Writing

Assuming that the students are handling rhythm, meter and melody, they may still have frequent need to return to the any of of the focuses here called "melodic," "harmonic" and "rhythmic" song-writing activities.

d. Advanced Students

In a class of students with a wide range of abilities, more advanced students can be allowed to attempt more than one compositional variable at a time – for example using nonharmonic tones and striving for greater rhythmic interest. Such freedoms are usually "allowed" rather than stipulated by you because advanced students are naturally more adventuresome and often attempt such refinements without prompting and without realizing what they are doing at first. Be alert to such occasions and bring them to the attention of the entire class, as well as the composer, as a possible basis for improving everyone's future compositions. The students who have demonstrated mastery of the basics that still concern the remainder of the class *can* be challenged, on the other hand, by stipulating multiple compositional variables. Note, though, that this applies only to those students who otherwise would be bored operating with the single focal point required of the rest of the class and thus who require such special challenge.

e. *N.B.* Caution

Do not teach song writing as a self-sufficient unit. Continually intersperse song-writing activities with sound compositions and listening lessons, all focusing on similar musical problems, features, or musical variables. Since song writing already involves the students' learning to play their own melodies, classes on any given day will therefore involve composition, performance and listening-three important musical activities you want to model as potential life-long interests or pursuits.

f. *N.B.* Caution, too

Do not penalize those students who do not read or write music! Provide opportunities that introduce these students to the musical symbol system *gradually*; begin with a sound that leads to the symbol. Remember the long process it takes to learn to read and write a language; it does not happen in a day or a week. Our musical symbol system is a "foreign" language to many people.

4. *Planning*

a. Beginning Experiences

For their first attempts the students will begin with a musical whole – namely a full melody, good or bad – (rather than with bits and pieces of melodic construction designed to "lead to" the eventual composing of a "holistic" melody). After composing a few melodies by following your stipulated "rules," the students become aware (per your leading them in discussion-analysis) that the results are not totally satisfying. They are now ready to learn the new cognitions and skills necessary to refine and improve these "raw" beginnings. Note: Overloading the students all at once with lecture demonstrations and assignments on intervals, scale and chord construction, etc., serves only to confuse and bore students (See 3b above).

The amount of time spent on beginning experiences depends on whether, or to what degree, the students have done it in the elementary or middle school general music classes. It is important to spend enough time on each composition activity to insure some tangible advance – i.e., noticeable by you and the students – in the skill and understanding that was the point or objective of that activity. Thus, focus on only one new aspect – one new criterion for "improved" melody writing – per activity! More than one aspect per activity usually confuses and frustrates beginners.

(1) Melodic Song Writing

(a) Description and Explanation

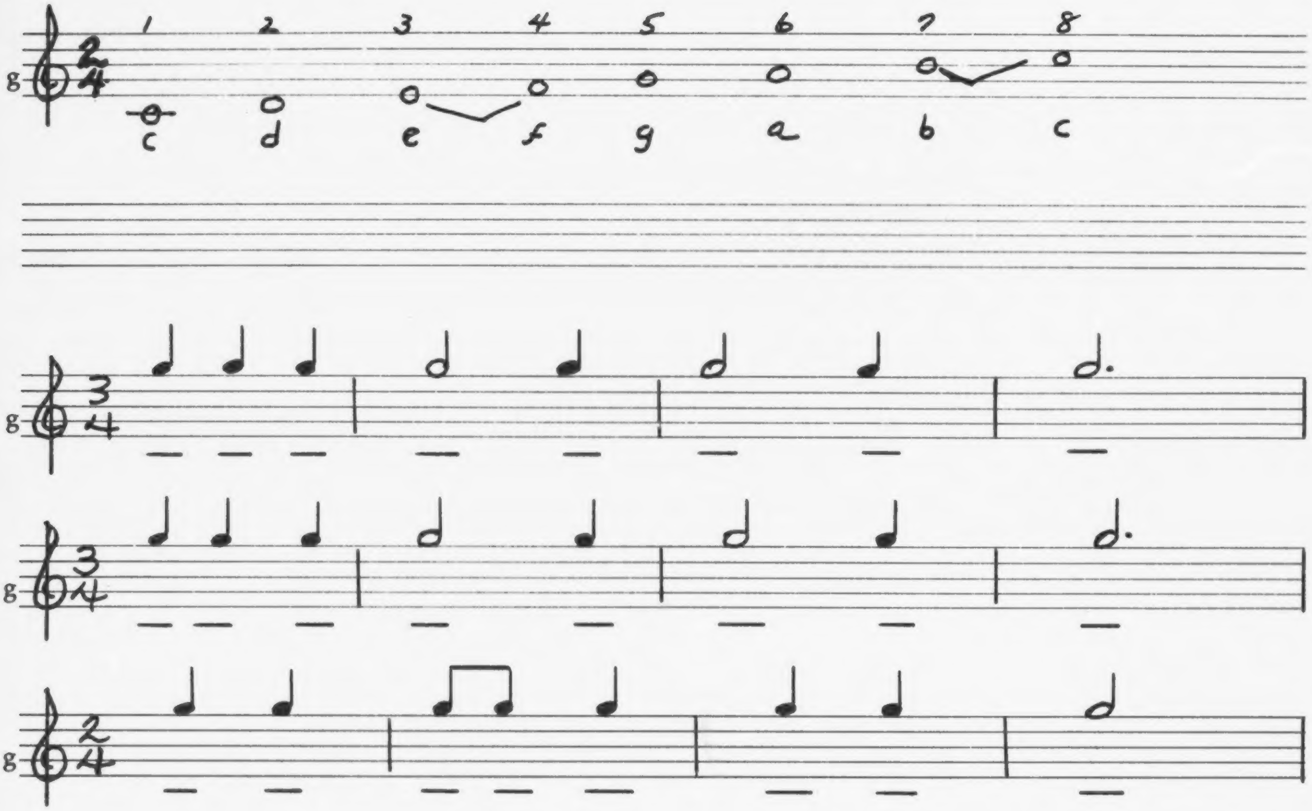
The very first song-writing activity involves the basic unit of traditional tonal music, the eight-note diatonic scale. Success in this activity is usually possible as long as you do not impose overly sophisticated value judgments on the students' compositions at this beginning stage. Although these first melodies are composed according to seemingly random procedures-and are not likely to be highly appealing to the students because of the extreme disjunction that is the typical first result – they are intended to serve as the basis for having the students experiment with different ways of arranging their scale, thus improving this first eight-tone melody. With this first lesson, then, they immediately begin to develop new criteria for subsequent melodies!! Thus, as opposed to pointing out "What is wrong?" a *"What can we do to improve this melody?"* is the approach preferred in highlighting whatever weaknesses you want to overcome as the basis for improving the next attempt at composing a melody.

The first technique is much like the tone-row technique of Arnold Schoenberg. However, instead of employing the twelve-tone chromatic scale, use the eight-tone major scale as a "row." Use Schoenberg's idea of using each pitch only once, but use the diatonic scale instead. This limitation or restriction aids those students who may be confused by the otherwise limitless possibilities.

Prepare a handout such as Figure 1 on page 111. Have this same format on an overhead projector or on the chalkboard for reference. It is a very useful first stage to do a sample melody with you leading the class in the step-by-step process described below. To do this, ask a student to select a letter for the diatonic scale and then other letters, and notate them on the chalkboard or overhead, until an entire melody has been notated according to the process outlined below. With this model in mind, the students then use the process individually and independently. As they do, walk around and observe whether or not each student is proceeding properly with the process below.

Notice that in Figure 1, a C major scale is already notated on the treble (or G) clef at the top of the page. Note the little g in the margin with an arrow pointing to the G

Figure 1



line. (Or, you may highlight the g in color). This information is presented in lieu of a lecture and should appear on all song writing handouts until the students have had enough experience with recognizing the lines and spaces of the staff independently. Scale degrees are numbered above the scale, and letter names of pitches are shown below the staff in lower-case letters. Brackets are placed between steps 3-4 and 7-8 – in the case of a major scale – to indicate half-steps.

Allow for many attempts by the students to experiment with this procedure.

The next staff is empty except for the clef sign and meter signature. Above the staff a rhythm of four measures should be notated that totals exactly eight notes. The students will compose their first melody on this staff.

Next, ask the students to choose notes from the given scale and, using the rhythm notated above the staff, to compose this first melody by using each note of the scale *only once*. When they have completed their first melodies in this way, play a few for the class.

The students who read music should first try out their melodies on melody instruments in the room. The students who cannot read music should write in the names of the notes and then attempt to practice them on recorders, penny whistles, or bells. (To accommodate these students, the rhythm of early melodies should either be rehearsed separately as a class or chosen from a well-known melody whose rhythm the students already know "by ear.")

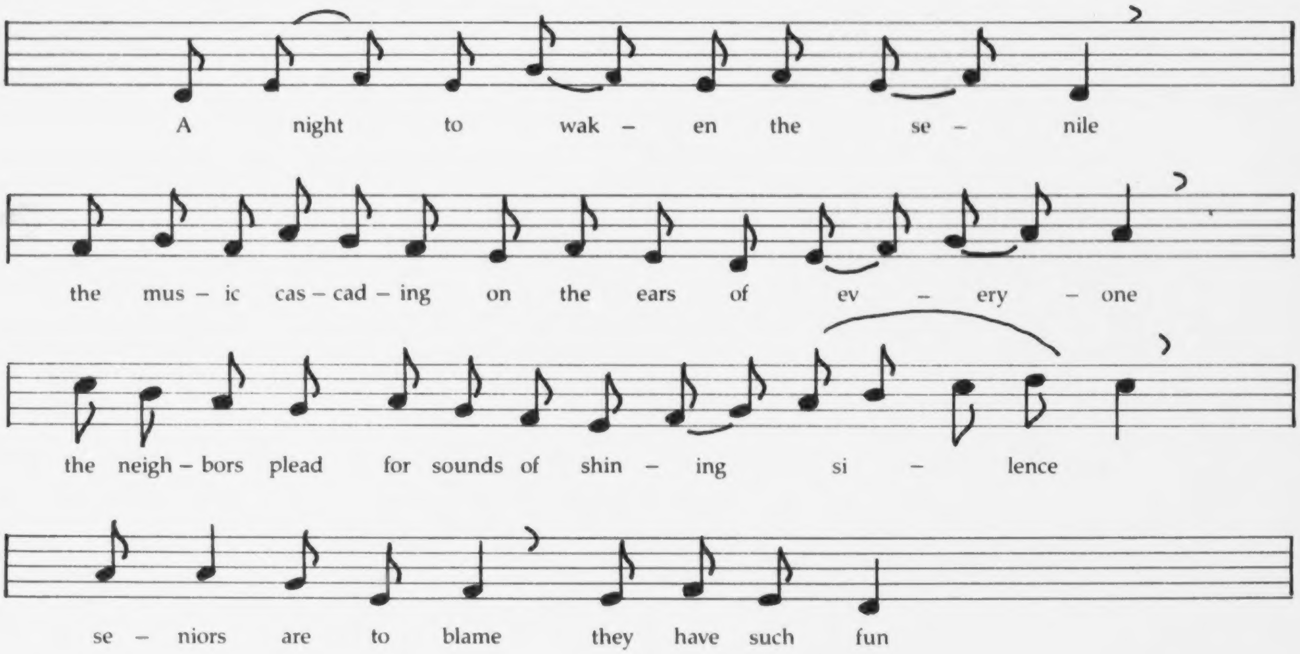
For the students who have very little or no songwriting experience, it is sometimes useful to begin song writing in conjunction with work on melodic instruments. If the student can only play the notes from "G" to "C," then use only the upper tetrachord of the scale at first. This really limits the melodic possibilities, but at least the students will be able to play their melodies by themselves. Be aware that at first the students will choose pitches randomly. This is expected, but through discussion and listening, you can lead them to discover some improvements that lead to more satisfying melodies (e.g., more conjunction, planned contours, which notes make good ending pitches, etc.).

Using Figure 1 again, for its bottom two staves you may wish to use the same rhythm for the second example, or change the rhythm for the sake of variety. Just make sure the rhythm uses only eight notes. It is helpful if the students are already familiar with, i.e., can already play, this rhythm. If not, review the procedure.

It is preferable to have more than one stave for the students to use. After listening to and discussing initial melodies, the students can try again during this first lesson. On a later occasion, place on the board or on a handout two melodies – one being very disjunct and the other having a more conjunct contour. Have the students listen to both, and discuss the effects of each. Some students will prefer the disjunct melody – whether truly so or to be perverse – but do not dismiss this as being "wrong." In fact, you can emphasize that many 20th century melodies are similarly disjunct; but for now the class is going to explore writing melodies having the smoother contour of more traditional melodies. The next limitation, then, can deal with composing melodies to a chosen contour. Remember, you must always set some limitation: this is your objective – what you intend the students to learn.

For the first several lessons, be sure to limit the students to using each note of the scale only once. Stay with these simple beginning tone-row lessons until the class as a whole shows the functional ability to use the process well enough to compose melodies that are more appealing.

EXAMPLE OF MELODIC SONGWRITING: "WESTFIELDIAN CHANT" Fredricka Brown, age 17


A night to wak – en the se – nile
the mus – ic cas – cad – ing on the ears of ev – ery – one
the neigh – bors plead for sounds of shin – ing si – lence
se – niors are to blame they have such fun

(b) Teaching with Melodic Song Writing

Lessons that focus on Melodic Song Writing are useful for, but not limited to, the following kinds of learning.

(i) The students compose melodies to given contours.

(ii) The students identify steps, skips, leaps, and repeated tones in their melodies and compose new melodies according to criteria given for the use of such intervals.

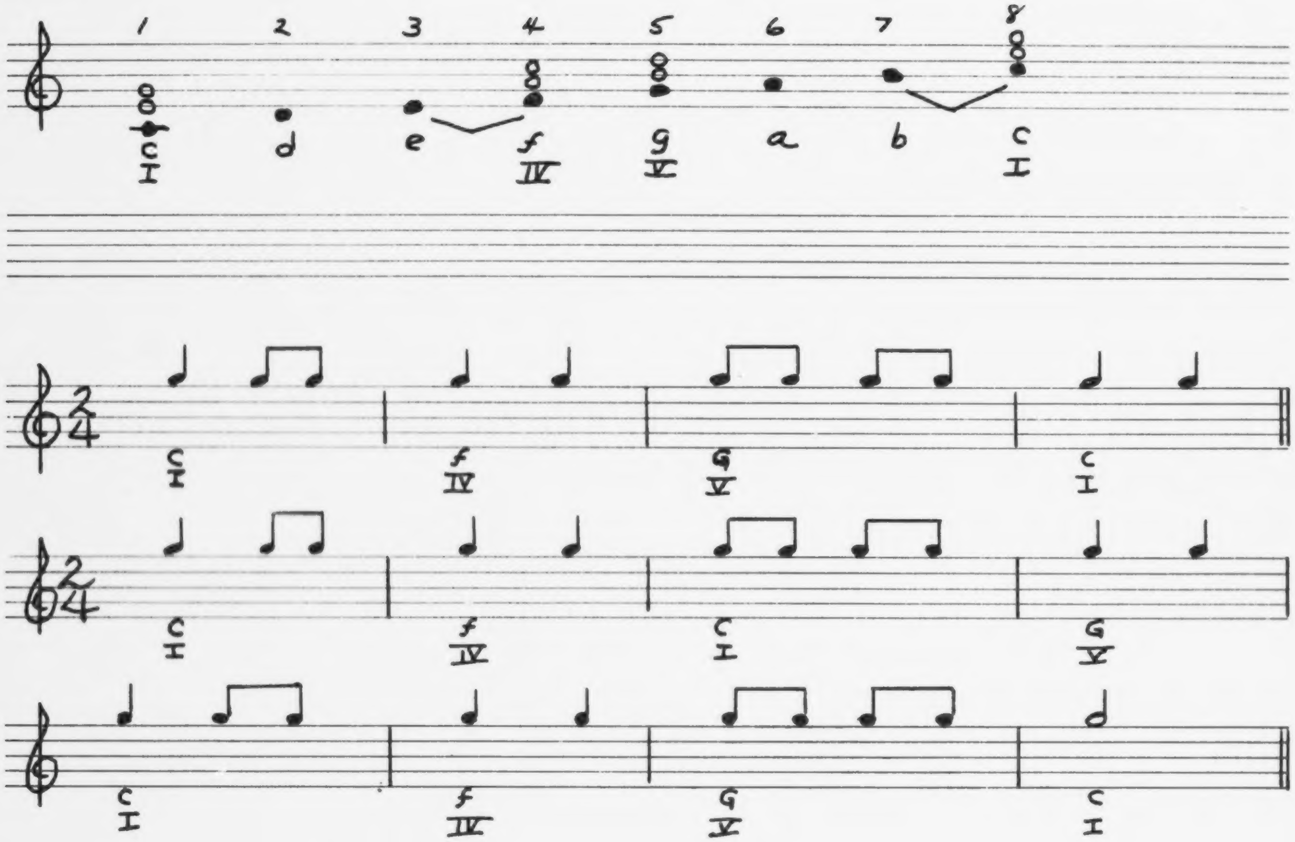
(iii) The students add words to their melodies and sing.

(2) Harmonic Song Writing

(a) Description and Explanation

The next step is Harmonic Song Writing. In this activity the students write melodies to given harmonies. As with Melodic Song Writing, start with a handout on which a staff with a C major scale appears on the treble clef (See Figure 2, page 113). This time, however, add chord tones above the scale degrees. It is usually best to begin with only primary chords (I, IV, V). It is also helpful to darken the noteheads of the scale so that the relationship of a scale (linear) to chords (vertical) is graphically clear. Thus the root of the chord, i.e., the scale degree on which it is constructed, will be filled in while the other two tones of the triad above it will not. Scale degrees are still indicated above the staff. Letter names, now in capital letters if the chord is major, and the Roman numbers of each chord are below each chord.

Figure 2



The students who do not read music may need to write in the names of notes. For these students add one symbol at a time onto an acetate sheet so that they may gradually become familiar with musical symbols.

The next staff is once again empty except for the clef sign and meter signature. Write out a chord progression having one chord per measure, with the first four-bar phrases ending on G/V and the second four-bar phrases ending on C/I.

The students will still use the basic tone-row method for writing their melodies, except now they are *limited* to choosing melody tones only from the chord for that measure. It is almost always necessary to do one such melody as a class before the students compose their own individually. They are no longer restricted to using each pitch once, but by now they should have had enough experience with Melodic Song Writing that this should pose no problem.

All the principles of melodic construction developed previously in connection with tone-row activities should be brought to bear on these harmonically-based melodies. If the students seem to have problems with this, do not hesitate to plan some future tone-row (i.e., melody-only) activities until the difficulties are overcome.

After sufficient practice with writing melodies to given chord progressions, the students can begin to compose their own chord progression, first being given certain choices for some chords in a progression (See Figure 3), but eventually being able to compose an entire progression. This process is greatly facilitated by the ability to play a chording instrument such as guitar, banjo, autoharp, etc.

(b) Teaching with Harmonic Song Writing

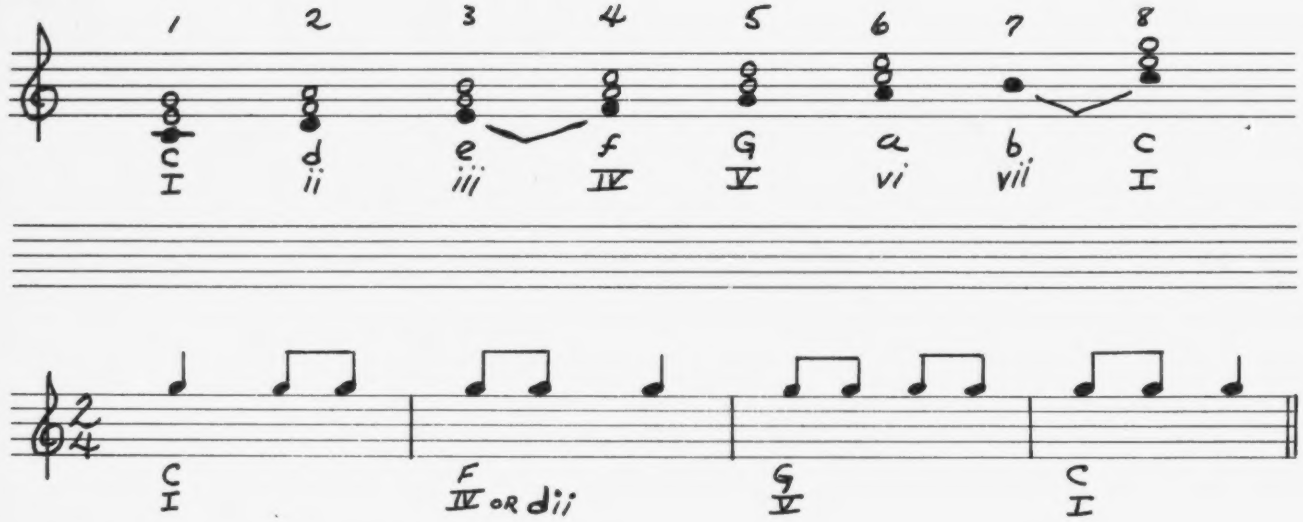
Lessons that focus on Harmonic Song Writing are useful for, but not limited to, the following kinds of learning.

(i) The students arrange chord progressions that show understanding of cadences, then compose melodies that use these progressions.

(ii) The students add words to songs and sing them in class with accompaniment on guitars, autoharps, or other social instruments.

(iii) The students revise their melodies by first chang-

Figure 3



ing a chord here or there, and then changing the melody to fit the resulting progression.

(iv) The students compose a progression they feel will be expressive of a given text. Then they write a melody to those chords and that text.

(v) The students derive the harmonic possibilities from a given melody, and then use their ears to determine the best chords from among the possibilities.

(vi) The students learn to compose a second part in a homophonic texture to a given melody with chord progression. (More advanced students can actually learn to compose four-part "chorales.")

(3) Rhythmic Song Writing

(a) Description and Explanation

A further step in song writing is one involving a rhythmic focus. Rhythmic Song Writing is best approached using poems or jingles that are appealing to the students. Borrow a currently popular and well known commercial jingle that is highly rhythmic in effect. The students also enjoy composing and notating their own jingles.

When preparing a handout for Rhythmic Song Writing, remember to include all information the students will need. It must be there for reference whenever needed. Sooner or later the students will have become so familiar with this information that they will no longer need to refer to it every time. (See example, next page). When writing out the poem or jingle, be sure to leave space above and below the words (for the "counts" below and the notation above), and to divide all multisyllabic words. The horizontal line above the words is for the students to use to place their notes.

(b) Step-by-Step Staging for Rhythmic Song Writing Handout (See Figure 4, page 115).

(i) Read through the poem or jingle for the class, then with the class. Be as rhythmically precise and consistent as is possible with your reading of the text. Read it through as often as needed to be sure that the students are reading it with the same stresses and meter as you are, and that they—as individuals, by rows, or in small groups—can read it without your assistance. The students must be able to "feel" the meter you have chosen.

(ii) The students go through the poem and *underline* the words or syllables that have been metrically accented in the reading you demonstrated for the class. (Note: Most metered poetry can be read in more than one meter. That is why you must choose the exact meter/rhythm you want to be at stake and model it clearly until the students can read it independently with the correct metric accents for the meter in question). Then they should place a vertical (measure or "bar") line *before* each underlined word or syllable.

(iii) Read the poem again and have the students decide what the meter is. This can be done by using simple patchen, or by other techniques. (Obviously some previous experience with listening and/or moving to meter is helpful). Once the meter is determined, the students write it at the beginning of the poem. Then under the words, they number the "counts," being sure to have one count or "and" (&) under every syllable. (NOTE: This is shown two ways below: counted 1-2, or 1-1. Some students may be confused by the 2 under a word or syllable, thinking at first it means 2 counts instead of the *second count*. The 1-1 alternative overcomes such confusion.)

(iv) After putting in the counts, the students then use the "notation key" you have provided for their use to determine the correct notation to put above the words.

For students with handicapping conditions (especially those who have difficulty interpreting symbolic systems), the above procedure may be adapted so that symbols are first presented in line notation and then, gradually, converted to traditional musical symbols.

Note that the example poem given would not necessarily be a good choice for a first experience in Rhythmic Song Writing since it contains more advanced rhythmic ideas (a pick-up beat and dotted rhythms). Poems and jingles chosen for initial attempts at Rhythmic Song Writing must be very straightforward and easy to notate. This particular poem was chosen to illustrate the fact that the students eventually can and do enjoy notating poetry that they write in English class. It becomes even more exciting when they realize that they will eventually convert their original poems into full songs by-you or the students–supplying a chord progression, then composing a melody to it!

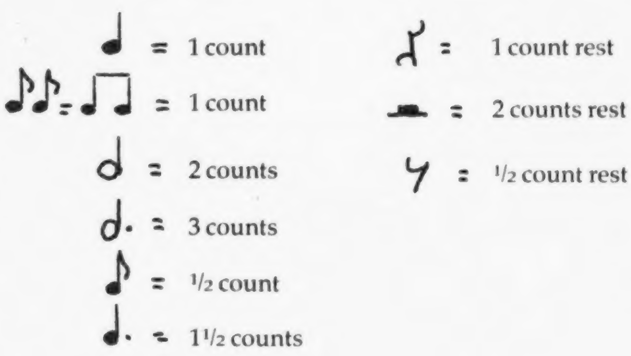
(c) Teaching with Rhythmic Song Writing.

Lessons that focus on Rhythmic Song Writing are useful for, but not limited to, the following kinds of learning.

(i) The students use rhythms derived from poems to compose a rhythmic sound composition or combine rhythms in a variety of ways to make an interesting "percussion" composition.

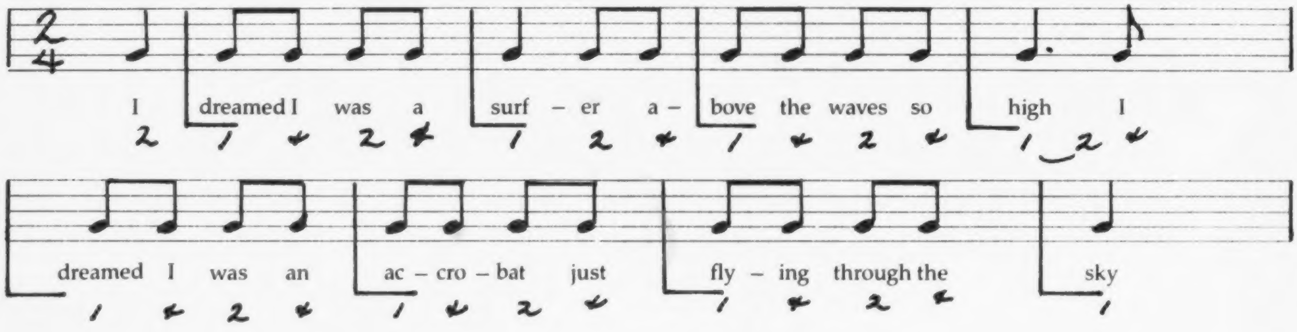
Figure 4

HANDOUT FOR RHYTHMIC SONGWRITING


= 1 count
= 1 count
= 2 counts
= 3 counts
= 1/2 count
= 1 1/2 counts
= 1 count rest
= 2 counts rest
= 1/2 count rest

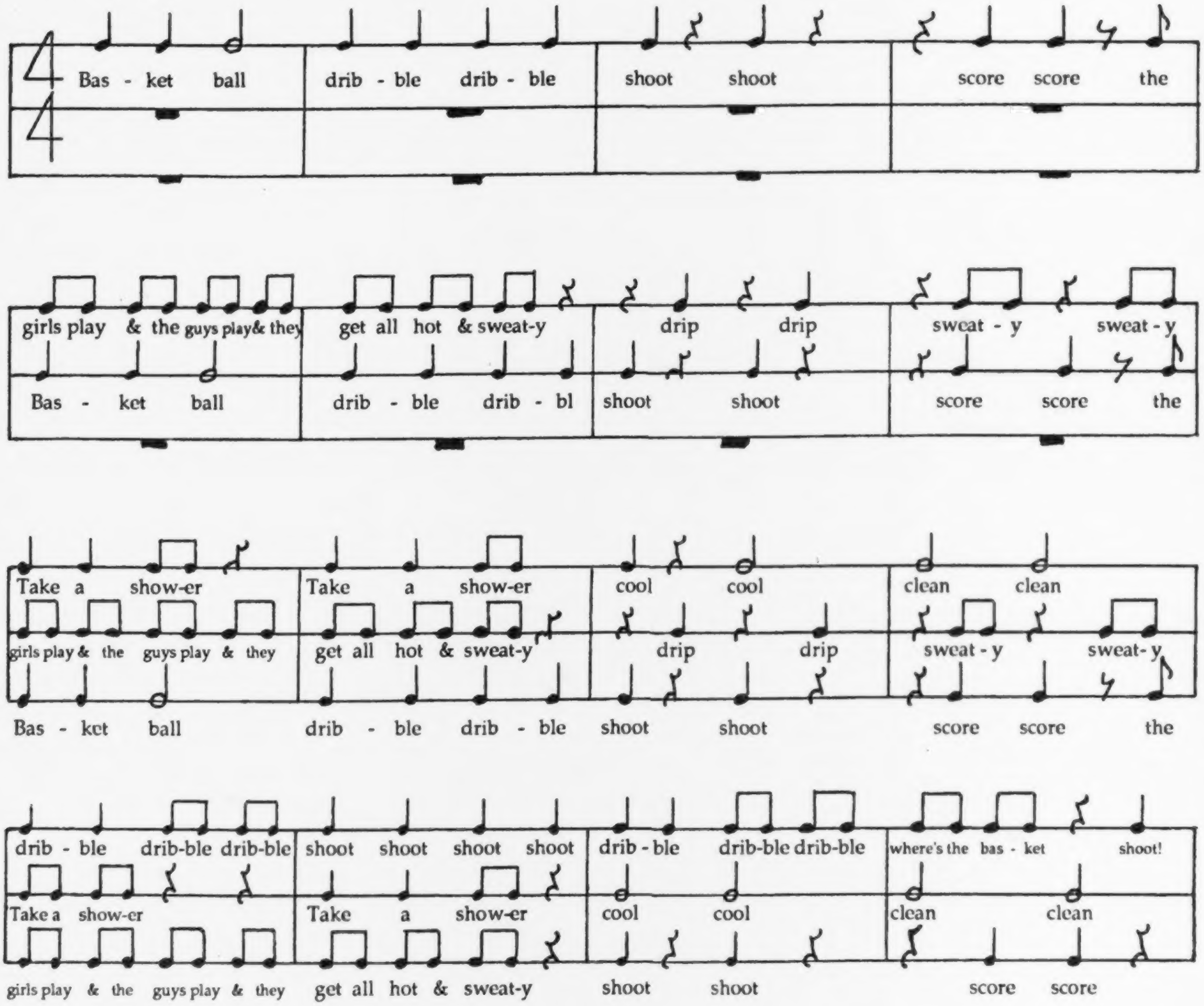
(ii) The students notate a rhythm chart to accompany a recording (rock, jazz, or classical).

(iii) The students re-notate class songs or well-known songs in different meters. The criterion here should be an interesting or unique musical result, rather than simply an arithmetically correct result.


2/4
I dreamed I was a surf – er a – bove the waves so high I
2 1 + 2 + 1 2 + 1 + 2 + 1 2 +
dreamed I was an ac – cro – bat just fly – ing through the sky
1 + 2 + 1 + 2 + 1 + 2 + 1

* *Line from original poem by Kyle Gibson, 9th grade student at Westfield Academy & Central School*

RHYTHMIC SONGWRITING – WORD "FUGUE"


Bas - ket ball drib - ble drib - ble shoot shoot score score the
girls play & the guys play & they get all hot & sweat-y drip drip sweat - y sweat - y
Bas - ket ball drib - ble drib - bl shoot shoot score score the
Take a show-er Take a show-er cool cool clean clean
girls play & the guys play & they get all hot & sweat-y drip drip sweat - y sweat - y
Bas - ket ball drib - ble drib - ble shoot shoot score score the
drib - ble drib-ble drib-ble shoot shoot shoot shoot drib - ble drib-ble drib-ble where's the bas - ket shoot!
Take a show-er Take a show-er cool cool clean clean
girls play & the guys play & they get all hot & sweat-y shoot shoot score score

* *Word fugue by Denise Lehman 11th grade student Westfield Academy & Central School*

E. Using a Computer[1]

Preview

1. Introduction
2. Planning for Instruction
3. Experiences with Computer Music
4. Resources

1. Introduction

Composers have been using computers for more than 25 years. It is not surprising that musicians are seeking ways to apply new technology to music; brass instrument valves, the saxophone, the piano ,in fact, all of our modern instruments represent examples of the integration of technology and music.

And the future? The computer is likely to have as big an impact on music, musicians, and the music industry as the phonograph. Computers will likely

- affect the way we teach beginning instrumental students;
- select examples to illustrate an element of music, e.g.,rhythm;
- assist in keeping track of a student's progress;
- assist in making instrumental music more available to students with handicapping conditions.

Most important: *Computers are likely to affect the largest number of individuals by providing a new medium for creating and performing music.* The computer will make it possible for the students to produce sophisticated music without sophisticated technical dexterity. In other words, while today a novice cannot pick up a clarinet and immediately produce a pleasing musical experience, this same novice may be able to sit down in front of a computer and much more quickly produce something pleasing of his or her own creation.

The activities described in this section focus on developing experiences for novice musicians.

The microcomputer can be employed in a variety of instructional situations in music:

- In a classroom or ensemble rehearsal, use it as a means of displaying information – a kind of electronic chalkboard.
- In an individual or group setting, use it as an instructional tool.
- Use it as an aid for helping the students to learn music symbols or terms, or to practice ear-training skills.
- Use it for presenting musical notation on a screen and for producing multivoiced sound illustrating what is notated.
- Use alternative input devices to make instructional materials more accessible to the students with handicapping conditions.

Many of these educational materials ('programs') perform the role of a tutor, presenting new information and providing the opportunity for the students to use their knowledge. Other programs can provide the opportunity for the students to gain knowledge and for drill and practice. This type of computer instructional material is particularly appropriate for those students seriously interested in improving their music literacy, including those students already involved in music performance.

You can use some of these programs with the students who have not had any previous musical training. In using these programs, the students will develop an understanding of many elements of music, e.g., melody, harmony, rhythm, form as they manipulate these factors in creating their own musical products.

2. Planning for Instruction

a. You

Your attitude, knowledge, and skill will be critical to success in using the computer. Therefore, we make the following observations:

(1) You must feel comfortable with the computer. This requires a general computer literacy, obtained by either hands-on experience in school, by a general (nonmusic) inservice computer experience, or by a computer literacy

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[1] See the *Syllabus* section, pages 10 and 57 to 63.

course. In addition, you can become aware of computer applications in music education, through inservice workshops or workshop courses offered by colleges or universities. Also, these courses should involve applications for meeting the needs of students with handicapping conditions. You will need to be exposed to the specific music compositional and performance software to be used in this section. You may obtain knowledge through inservice experiences or by vendor demonstrations.

(2) Allow the students to explore compositional and performance directions that will be most meaningful first to them. This will increase the likelihood of the students' continuing with these experiences in later life.

(3) Help the students develop their abilities to evaluate the products of their creative experiences without imposing your own music values on them.

(4) Accept nontraditional symbolic representations of music, not only as a means to develop traditional notational understanding but also as a legitimate representational strategy.

(5) Allow the students to develop their own performance strategies, making suggestions when appropriate but not dictating specific technical solutions. Also, skill development as traditionally defined in performance should be secondary to the students' creative products.

b. The Students

We assume that the students who will take this course will have had little formal musical training. Lack of formal training can be an asset to some extent. The students with extensive musical training may have had their musical creativity influenced by the rules of musical composition they have learned. The students who are more musically naive may have more of an opportunity to "discover" such rules for themselves. You must be prepared to help students with this *discovering* process.

c. Facilities

Hands-on opportunities will be most important in helping the students develop compositional skills. Thus, the larger the class and the fewer the computers, the more "show-and-tell" and the less "hands-on" the class will become.

Because of homework requirements, in large classes the students must be provided with lab time outside of the class time and with homework assignments to be completed at school. The ideal classroom space would be a room that could be dedicated just to this course and would adequately take into consideration the needs of students with handicapping conditions. Alternatively, you might use a computer lab room used for other computer-based courses. *Regardless of what the classroom facilities are, the equipment must be available at times other than class time to give the students the opportunity to work on individual projects.* This is particularly important if the student/computer ratio is greater than three to one.

d. Computer Hardware and Software

The terms "hardware" and "software" are used to indicate the actual physical components (hardware) of the computer and the instructions (software, or programs) that control the operation of the computer. There is much variety in both hardware and software available today. Further, what is available now will be somewhat different from what is available the day you read this. The technology of microcomputers is changing rapidly, and the quality and power of the machines are constantly increasing.

A caution: Although the hardware and software available are constantly changing, usually different companies' products are not interchangeable. Thus, software developed for an Apple computer will not work on an Atari computer. A "joystick" (See page 120.) designed for a Commodore 64 computer will generally not work for an IBM PC.

This incompatibility becomes critical when you are considering purchasing computer hardware and software. One rule to follow is, "Software comes before hardware." That is, when you have found the software that performs the desired task, then determine what hardware (computer) it runs on, not vice versa. Further, when evaluating what software to use, consider the application and use in meeting the needs of students with handicapping conditions.

e. Purchasing and Using Hardware and Software[1]

A key factor in the purchase of hardware and software is the specific purposes you have for using them. Among your purposes may be:

(1) To give the students a very basic, elementary experience with music and the computer in creating sounds

(2) To give the students an experience in composing and/or improvising at an advanced, relatively sophisticated level

Below are the experiences and suggestions reported by two teachers. One's purpose was (1) above; the other's purpose was (2) above. Consider the extent to which these approaches reflect your own school and students.

N.B. Please check with publishers of computer materials before using; prices and availability fluctuate rapidly.

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[1] The fact that specific hardware or software is cited herein does not constitute its recommendation by the State Education Department.

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Purpose (1). "Using a basic personal computer and adapting it to play music is what I'm talking about. For the Apple II, Apple IIe, or Apple II Plus, the DX-1 card (available from DECILLIONIX Inc.P.O.Box 70985, Sunnyvale, CA 94086) is very simple to install. It has two jacks that need to be connected. The #1 output goes to a guitar amp(lifier) stereo, pre-amp, or mixing board. The #2 input jack goes to a microphone. Now let's look at the DX-1 software. What does it do? Enter the disk and then you can select specific programs from a list (menu). The DX-1 has preset sounds from the factory, so you can use the patterns as a drum machine, a sound effects machine, or a melody-line machine.

"The sampling part of the program is my favorite and the most fun with the students. Think of a sample of sound as a chunk of sound. Now think of that chunk's being able to be divided into two, four, six, or eight parts. Now the real fun begins. Since this set-up has a microphone, anything you hear from it will be recorded and played back at your command.

"For example: Assume I want to make a sample using four parts to it: #1 Hubcap, #2 Flute, #3 Dog Barkings, and #4 Broken Glass. I can play my key drum machine pre-sets, sound effects pre-sets, or any melody line manually (on the computer keyboard). Sounds like a hubcap, flute, dog barking, and broken glass result. (You have to hear this to believe it!) Also, you can raise or lower the pitch of any sample, or play forward and then reverse the sequence at the touch of a key. Thus the students – and you – can explore thousands of possible sound samples and subsequent modifications. The DX-1 card is useful software for live performance; it makes your computer literally talk! Use junkyard music accompaniment, or live electronic music accompaniment, or multitrack onto a tape machine.

"This DX-1 software is inexpensive, easy to use, and very flexible. It's also great for 'break dancing' music. You can manually play and repeat loops of sound. You can learn this software in less than an hour. Of course, you can store all of your samples on a disk and additionally manipulate and modify them by using Paul Lehrman's software. The latter computer package is available from Paul D.Lehrman (Lehrware Metaware), 31 Maple Avenue #1, Cambridge, MA 02139.

"Try these materials: You'll like them! – And so will the students!"

Purpose (2). "You can facilitate each of the activities described below by using software compatible with Apple II computers. (The software used will run on the Apple II Plus and the Apple IIe computers, but not on the Apple IIc.) The Apple II series of computers has a large number of music educational programs available.Other computers also have an increasing amount of music software. Consider them particularly if your school or school system is already committed to them. Computers that already have some music software and will likely have more are the Atari, IBM PC, and the Commodore 64, in addition to the Apple II series.

"Inasmuch as most microcomputers are general purpose machines, you will need to adapt them for music instruction. You can do this by adding peripheral (extra) hardware. The Apple II computer comes with very little sound-producing capability, so you must purchase an accessory called a digital-to-analog converter (a DAC board). A DAC board will enable the Apple II to produce multivoiced audio. Several companies make DAC boards for the Apple II, but software is generally only compatible with one DAC board.

"Other peripheral hardware that must be used to adapt the Apple II for the activities described in this section are 'input' devices. These are equipment that allows the computer user to communicate with the computer. Most often the user 'talks' to the computer through a typewriter-like keyboard. There are many computer games that use another input device called a joystick.

"Specifically, to undertake the activities described in this section you will need an input device such as a KOALA PAD and another piano keyboard-like input device, such as those produced by Syntauri Corporation (*alphasyntauri*) or Passport Designs (*Soundchaser*).

"The KOALA PAD allows you to draw a line with your finger on a rubber pad and have that line recorded on the computer screen. With the piano-like keyboards connected to the Apple II, you can press a key or several keys and have the notes displayed on the screen, sound in different timbres, and/or be recorded, depending on the software being used.

"As stated above, software is the critical factor in determining what the computer will do. In the area of music composition, one particular program that runs on the Apple II Plus or Apple IIe is very useful for initial music compositional experiences, particularly for students who have not previously had much musical training. This program is called *Musicland*[2] and is distributed by Syntauri Corporation. To use *Musicland* you need an Apple II with a color monitor and one disk drive, a Mountain Computer DAC Board, a KOALA PAD, and an amplifier and speakers.

"A (software) program with similar goals, although not quite as flexible or powerful, is the Music Construction Set. One advantage of this program is that there are versions available for both the Atari and the Commodore 64 as well as the Apple II.

"To complete the activities that require a piano-like keyboard input, you will again need an Apple II Plus or Apple IIe with a color monitor and one disk drive, a Mountain Computer DAC Board, an amplifier and speakers, and either the *alphasyntauri* keyboard or the *Soundchaser* keyboard with its software.

"There are many other companies that produce music education software. Two companies with large libraries of software in music are Temporal Acuity Products (Micro-Music Library) and Musitronic.

"Prices for computers and related hardware and software change as rapidly as does the technology. Often when new technology enters the market, the old technology becomes cheaper. An Apple IIe with a color monitor and one disk drive cost between $900 and $1500 in 1984. The Mountain Computer DAC Boards then cost about $300 and a KOALA PAD around $80. The software MUSICLAND sold for about $150. Both the *alphasyntauri* and *Soundchaser* keyboards cost between $1100 and $1600. However, that price included the Mountain Computer DAC Boards and software necessary to use the keyboards. The quality of the amplifier and speakers you connect the system to will affect the quality of the sound."

To take advantage of the full potential of the computer as a musical instrument it is necessary to expand the sound production capabilities by connecting computers to electronic synthesizers. This is done through the use of a Musical Instrument Digital Interface, or as it is commonly known, MIDI. MIDI has been developed by the computer music industry to provide a means by which different makes of computers and different makes of synthesizers can communicate with each other. MIDI, which was developed only recently, allows you to connect Casio, Korg, Yamaha, Roland or any other MIDIed synthesizer to several different computers (e.g., Apple IIs, Macintosh, IBM). The typical MIDI set-up might involve one computer, an interface card, and one synthesizer. MIDI also allows one synthesizer keyboard to control another synthesizer, so that several can be "chained" together.

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[2] Since 1984, *Musicland* has been replaced by *Musicshapes Program*, available from Music Systems for Learning. (See Resources, page 122.)

A MIDI set-up will greatly facilitate achieving some of the compositional exploratory aspects of *Music In Our Lives*. With MIDI you can create a multi-track recording studio. The students can compose on a MIDIed instrument and record the music on your computer, which will let you edit, play back, save, and even print the student's composition.

There are two categories of software that you may find very valuable for using MIDI in educational settings. Sequencing and editing programs allow the students to record multitrack compositions on disk, and then to edit them. Transcription programs allow the students to print their compositions in a wide variety of formats, e.g., voice and piano, orchestral score. Most of the transcription programs require only inexpensive dot-matrix printers.

The following is an example of the use of IBM PC and PS/2 with a Music Feature and reflects purpose 1 on page 119.

"The purpose of this activity is to "arrange" a song using the computer as the tool for selecting and editing sounds. By using PLAYREC, a moderately priced piece of software developed by Yamaha, students with no formal music training are able to experiment with the many sounds available using an IBM PC or PS/2 Model 30 and the IBM Music Feature. This combination of hardware is available through IBM local Branch Marketing Representatives at State Bid "deep discount" prices. The PS/2 computer with color display is around $1,300, and the Music Feature is about $300 (1988 prices).

"The software allows the students to record, using a MIDI keyboard, and play back previously recorded selections. Selections may be played back without have the MIDI keyboard attached. Yet, the selection being played may be 're-orchestrated'. A suggested way to introduce the students to music and the computer is to use a 'pre-recorded' selection, for example, "The Entertainer," as one of the demo selections on the PLAYREC disk. It is ideal for experimentation with timbre since it is scored using piano for all eight voices. This makes it very easy for the students to hear the changes in timbre created as a result of selecting different 'instruments.'"

"The use of the software in this mode is very easy. The tab key is used to move around the various sections of the screen with choices being made by the highlight and enter method. When the student highlights one of the voices and presses the Enter key, a menu of 336 sounds comes up. The instrument currently selected (piano) will be highlighted. The student may use any of the cursor movement keys, or page up, page down to move around the menu. As different sounds are highlighted, the change is immediately heard. After finding a sound he/she likes, the student selects it by pressing the Enter key. This is all done while the song is playing in real time and does not require a MIDI keyboard. Feedback is, therefore, immediate.

"Since the software can access 336 sounds, the students have at their disposal not only all the traditional musical instruments, but also a wealth of electronic and natural sounds -from "zing-plop" to a storm. Needless to say, with eight voices and 336 sounds, the students could explore for hours. Each student is in total control and may choose any combination of sounds.

"At the close of the period the students may choose to play their 'arrangement' for the rest of the class. All are unique and different. The students have a real sense of ownership and pride in their creations.

"This lesson by no means begins to use the full power of the PLAYREC software and the IBM hardware. The two make for a combination whose use is only limited by the creativity of the teacher. From arranging and recording an accompaniment for a small vocal group to basic keyboard practice, this is a wonderful new tool for music education.

"This combination of hardware and software has potential at a very reasonable price (under $100). This should not be construed to mean that many other music software cannot be run on this or on older IBM equipment. Electronic Arts has an IBM version of their Music Construction Set which allows music composition and playback using a KOALA PAD, or joy stick, or keyboard as the input device. This method avoids having to have a MIDI compatible keyboard, but as a result is much more tedious. Music Construction Set will allow the student to print out the composition on a dot matrix printer.

"The music teacher gets a tremendous side benefit once the computer is introduced into the classroom. Music departments have a great need for the management of information. The IBM PC can be used to keep track of all information on the students. Using the IBM Assistant Series – Filing, Planning, Reporting and Writing, enables one to organize the paper work so that communication, reporting, and student evaluation are greatly improved. This ease of use has made it possible to make grades, practice records, school instrument assignments, and monies due for books and supplies, as well as attendance, all part of a computer-managed system.

"One can post a weekly "BEST IN BAND HONOR

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ROLL" and prepare lists for the office, all with a few key strokes. Keeping parents better informed and personalizing letters to them by merging student information found in the Filing program with the letter created can be done by using the word processor, Writing Assistant. A music library can be indexed and entered into a data base using Filing Assistant, which will make it easier to update and search.

"These are but a few of the changes in the management of one school's instrumental program that have occurred as a result of a IBM computer being placed in the music department."

3. *Experiences with Computer Music*

Through using computer programs, the students may also have the opportunity to:

- Compare different melodies with similar and different melodic contours
- Contrast the same melody played with different timbres
- Improvise a melody to a previously composed accompaniment

Try using the computer; for the students, it is a tool for today and tomorrow!

4. *Resources*

a. General Resources

Balkin, Alfred, Steven Newcomb, and Jack Taylor. *Computer as Music Educator*. Elkhart, IND. 46515: Selmer Company. 19 pp.

Lindeman, Carolynn and Patricia Hackett. *The Musical Classroom*. Englewood Cliffs, NJ 07632: Prentice-Hall, Inc. 1987. 384 pp.

Moreen, Denis. *Music Programs for the Apple Computer*. Belmont, CA 94002: College of Notre Dame. 30 pp.

Peters, G. David and John M. Eddins. *Planning Guide to Successful Computer Instruction*. Champaign, IL 61820: Electronic Courseware System, Inc. 1981. 81 leaves.

Pogonowski, Lenore. "Creative Music Strategies." *Soundings*, Fall 1983.

The Music Educators National Conference Newsletter.

Taylor, Jack A. *Introduction to Computers and Computer-based Instruction in Music*. Tallahassee, FL 32302: Center for Music Research, Florida State University.

Technology." *Music Educators Journal* 69, No. 5 (January 1983).

b. Software Resources

For further information, please contact the publisher of software of your interest.

Bank Street Musicwriter. Bank Street College, 610 West 112th Street, New York, NY. 10025.

"Computer Software for Musicians." In *Keyboard*, June 1984. P.O. Box 2110, Cupertino, CA 95015.

Kawasaki Rhythm Rocker. Sight and Sound.

Magic Piano. EduSoft.

Micro Music Inc./Temporal Acuity Products Inc., 1535 121st Ave. SE, Bellevue WA 98005.

Music Construction Set. Electronic Arts, 2755 Campus Drive, San Mateo, CA 94403.

Mountain Computer Inc., 300 E1 Pueblo, Scotts Valley CA 95066.

Music Processor. Sight and Sound.

Music Systems for Learning (Musicshapes). 311 East 38th Street, Apt. 20C New York, NY 10016.

Music Theory Volume 1. MECC.

Music Video Kit. Sight and Sound.

Musitronic (now CODA)/Wenger Corporation, P.O: Box 448, Owatonna MN 55060 (*Soundchaser*).

Songwriter. Scarborough.

Spider Eater. Koala Ware.

Studio 64. Entech.

Syntauri Corporation, 3506 Waverley St., Palo Alto, CA 94306 (*alphasyntauri*, Musicland).

The Notable Phantom. Design Ware.

3001 Sound Odyssey, Sight and Sound.

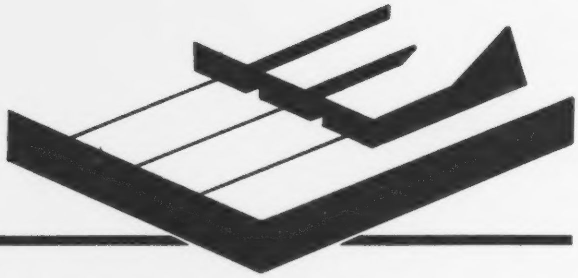
c. Inservice Resources

Center for Learning Technologies. Room 9A47 Cultural Education Center, Empire State Plaza, Albany, NY 12234.

Provides computer inservice activities for school districts. Acts as a clearinghouse for computers in instruction statewide. Publishes brochures and a schedule of summer courses for teachers.

"Ready or Not." North Carolina State University, Raleigh, NC 27602

A 15-minute videotape on computers.



F. Using Electronic Music [1]

Preview

1. Introduction
2. Two Perspectives on Electronic Music
3. Resources

1. Introduction

Electronic music is, literally, any music that comes out of a loudspeaker. A program that actively involves students in creating music from loudspeakers is a potent resource. It often will engage students with varying levels of abilities who would otherwise not be drawn to music (or art). The interdisciplinary underpinnings of electronic music make it a powerful academic platform.

You and your school may wish to take advantage of this special potential.

(*N.B.* It is most important that you develop a very clear idea of what you would like electronic music to accomplish for you and for the needs of all the students in the course, both for the immediate future and for later.)

2. Two Perspectives on Electronic Music

Below are reports of two perspectives on electronic music. Consider your school/school district and your students as you read the following descriptions.[2]

a. Perspective 1

Perspective 1 presents the suggestions of a person who has a great deal of technical expertise. The person is familiar with many kinds of equipment and recommends specific companies and brand names of equipment in various price ranges. The person demonstrates that you do not need to have a large budget or highly sophisticated equipment to set up a program in electronic music.

"Here are some equipment ideas based on the real world. Money most certainly dictates the kind of program, not the QUALITY of the program, one can develop.[3]

PLAN A: Budget: Up to $500

Percussion Ensemble Approach to Composition

- Junkyard music instruments – (brake drums, hubcaps, metal pipes, etc.)
- Old book racks, for supports to hold instruments
- Nuts and bolts, for assembling: $50
- Sticks and mallets, for playing: $25
- Shure, Sony, or Electro-Voice microphone for recording: $40-60
- Guitar amplifier: $50 (Roland, Yamaha, Peavey are companies that have them. If you have no stereo system, an old guitar amplifier or any kind of playback system that exists in your school will do.)
- Stereo cassette (Akai-Technics, etc.): $100 (will give you live recordings for critique or analysis sessions. Mix and match.)
- Records: The roots of electronic music were established with the early contemporary music works of famous American composers like John Cage (*Landscape Pieces, Construction in Metal*), Charles Ives, Edgar Varese, Henry Cowell, and Harry Patch. Some of the records are available on Columbia Records or Nonesuch Records.

PLAN B: Budget: $500-1,000

"Mix and match the Sound System with a possible Teac/Tascam reel-to-reel tape machine with simple mono playback system.

- A good playback stereo system using the NAD (New Acoustic Dimensions) – low-priced receivers and 20 or 30 watt power amps: $200

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[1] See the *Syllabus* section, pages 10 and 64 to 69.

[2] The fact that a product is cited herein does not constitute an endorsement by the State Education Department.

[3] Prices quoted are those of 1985.

- Simul Sync Cassette Deck: $249 to $350 (See the Teac Tascam line at any stereo shop)
- Speakers, small, AR (Acoustic – Research): $250 a pair; or the new NADS, $350
- Microphones (2): $60-120 each
- Cables: For extra length of cables: $50-100
- Synthesizer: Moog Keyboard (one-note only – no chords): $250-700

Also consider Moog Rouge, Yamaha, Korg, and Roland. Yamaha and Korg are very easy to dump programs onto tape and to load needed programs into the memory.

- Polyphonic Keyboards (chords): $500-700

The Korg Poly 800 has been purchased for as low as $529. *You can start a very good electronic/new music program with a Korg Poly 800 and a basic cassette recorder and playback system.*

PLAN C: Budget: $1,000-2,000

"Mix and match Plan B, but upgrade power amp/tuner section: $500-1,000.

"The NAD equipment appears to be of high quality and at a very fair price. For the 7140 power amp, 40 watts of power with NAD speakers, they only make one size at present. You will also need a simul-sync cassette player, microphones, 20 tapes, and a $100 turntable. This is a good basic playback recording, audio system. *This is a must, the foundation on which a solid electronic music program system can develop.* If you play at high volumes, get the NAD 7155 tuner power amp.

"You may want to add an inexpensive mixing board. (The Tapco Co. 6 to 8 Channel boards go for about $250 to $400. Yamaha also has some in this price range.) A board allows a student to put two microphones, a synthesizer, and guitar (or any other combination) to go on one track of a simul-sync tape machine, stereo cassette machine, or a stereo reel-to-reel tape machine.

"Consider a Korg Poly 800 or any other keyboard that is polyphonic in the $500 to $800 range. There are some nice ones here to use.

PLAN D: Budget: $2,000 or more

"Call a resource person to help develop guitar amps. Live electronic music/new music compositions are better than spending money on a lot of recording equipment."

b. Perspective 2

This person encourages you to identify how you want to work with electronic music. The person then provides advice on equipment, facilities, resources, and teaching strategies to help you meet your educational objectives.

A. *To the Administrator*

"Your school will need to decide early the degree of commitment it has to electronic music. We describe for you two types of programs and the requirements thereof.

"An *'excellent'* one in electronic music and/or recording would be one that actively involves the students in the generation of sounds electronically, in music composition growing from those sounds and conventional sounds, and in the production of traditional recordings of the various performing groups in the school. Such a course would require an excellent playback sound system, synthesizers, a multitrack recording facility (now becoming cost-effective), and teachers skilled in this area.

"A *'good'* course would be one that involves the students to a limited extent in hands-on production and composition and in traditional recording. To do this, multitrack recording is not needed, although it would be desirable. To a large extent, the playback system, synthesizers, and some recorders are needed.

"In terms of equipment, the most important element is a *good* playback system. This system will define the level of quality of the entire effort. Part of the quality of the playback system will be determined by the acoustical quality of the class environment, and some enhancement of this should be seriously considered. A normal classroom can be a good basis for beginning. A production area is necessary; a headphone network can permit a small group of students to work quietly while the balance of the class is doing something else.

Supplies needed include tape, editing supplies, production forms, and spare parts and fuses. Supplies should include items necessary to adapt materials, equipment, and environments to students with handicapping conditions. At present, texts are scarce, and the changing nature of the hardware makes planning difficult. Therefore, teachers must be willing to develop materials suitable for their particular situation. (A list of *ad hoc* resource persons from around the state, as well as a bibliography, appears on pages 128 to 129).

"Music teachers may have little background in this area, unless they are also involved 'on the side' in commercial jazz/rock performance. Some retraining may be desirable, and programs addressing this need are becoming available around the state. Preparation for classes is going to be time consuming at first, but as the curriculum becomes more firmly developed and known, preparation will become routine. This may also be an area identified in planning for staff development days.

"What is to be your role as administrator? You will need to provide support for the startup of the curriculum, and maintain an awareness of its ongoing needs.

- Equipment should both perform well and be virtually indestructible. Priority should be given to these attributes.
- Maintenance of equipment and facilities should be planned for.
- The facility should be as broad-based and accessible as possible. *Hands-on use by the students is the primary concern*, and access is, of course, the key to this. Equipment, facilities, and materials must be accessible to students with handicapping conditions.

"A well-developed program utilizing synthesis and sound recording as central musical pursuits generates considerable student excitement. Further, the sound recording component can lead to a very effective integration of performing groups and class support. The production and sale of sound recordings (mostly in cassette form) can also be a helpful source of revenues.

B. *To You, the Teacher*

1. What You Will Need

a. *Your Background*

"If you have little or no background in electronic music, getting under way will take time and energy on your part. First of all, you will need to learn about audio and acoustics, then about synthesizers, and then how to use the equipment effectively and how to teach the students how to use it. You will have to acquire equipment, put it into service, and keep it working. In short, you are going to have to learn about the basics of being a recording engineer.

"Fortunately, this is not too difficult. There is a myriad of resources available to help you! Among magazines, *Modern Recording and Music* is central. Consult Paul Nelson and John Woram texts (See page 129) as general resources. From these you can gain considerable insight into the nature and craft of the recording engineer and multitrack recordist. You can best learn about synthesizers, both analog and digital, in their present (but rapidly changing) form on an individual experimenting basis, using the synthesizer and its manual as the basis of your learning.

"If you desire more formal training, courses in studio engineering are widely available from recording studios. Typically, these courses meet for about 30 hours over ten weeks and teach you to use commercial studio equipment. You can also receive graduate credit for college summer workshops in electronic music and recording.

"Finally, you will need some knowledge of musical acoustics. Backus' *Acoustical Foundations of Music*[4] and Roederer's *Introduction to the Physics and Psychophysics of Music*[5] are recommended.

b. *Equipment and Classroom*

"Developing a viable facility is paramount. This means equipment with very good specifications and reliability. The priorities are good loudspeakers and adequate power amplifiers. Until these are in place, in a reasonable acoustic environment, the performance of the system is neither under control nor predictable. Further, it is highly unlikely that it will sound very well, and this is a central issue: *to develop the students' response, good sound quality on a consistent basis is essential.*

"Along with good speakers, a half dozen sets of good headphones (matched) are essential. These can be driven by the same power amplifier through a distribution box and permit listening in a quiet room as well as overdubbing.

"To feed this playback system, you will need either a fairly comprehensive preamplifier or a small mixing console. Here, the range of options is immense. Considerable advance planning should be done, for the configuration chosen will determine the future development of your facility for some time to come. You may wish to consult with someone on the Resources[6] list for assistance.

"To feed the preamplifier/console, you will need a turntable, at least one cassette recorder, several microphones, and synthesizers. Your actual decision on what to buy will be determined by your planning mentioned above.

"Here is a summary of *start-up* requirements for electronic and sound recording at the high school level:

(1) *Hardware Requirements*

   (a) *Good* loudspeakers, with good power amplifier. This is most essential. The quality of loudspeakers directly limits the quality of music production. Speaker specification: ± 6 db 60-15,000 Hz. over 100 degree horizontal beamwidth, w. sensitivity of 1 Watt yielding 90 db @ 4 feet, and 200 Watt power handling capability.

   Power amplifier specification: Professional grade 100W/channel (8 ohms) with circuit protection and speaker fusing.

   (b) Good closed-ear headphones (four pairs, minimum). Also needed is a headphone distribution box that may be driven by power amplifier as needed.

   (c) Flexible preamplifier system or mixer. It requires phonograph inputs and multiple line level inputs. *At least* two microphone inputs also are necessary.

   (d) Suitable patch cords, AC distribution, etc.

   (e) Turntable with *good* cartridge.

(2) *Classroom Requirements*

   (a) The classroom itself, dedicated to music activities. It should be capable of seating 20-25 students and be accessible to all students in the course. (Booths are not good for acoustic reasons.) Carpet and sound-absorbent walls are desirable. Treatment can be inexpensive. Low ambient noise level is desirable, with good isolation from adjacent rooms.

   (b) Speakers on rolling stands about 4' tall, if security permits. Otherwise, mount the speakers on wall about 5' off the floor, placed systematically in the room.

   (c) Electronic components, to be mounted in a standard 19" rack. This can be specified in the purchase from any professional vendor, or it can be done by AV personnel. It is probably best to have equipment on a work table. A small patch bay can bring all inputs and outputs to front of rack. (See a vendor or the AV department about this; spend some time on its layout.)

   (d) A switch to send power amplifier outputs to either speakers or the headphone distribution box. A headphone box should have 100-ohm resistors in series with each channel. A vendor or the AV department can handle this.

"As you put your system into service, you will usually encounter problems ranging from insufficient connecting cables to equipment that apparently does not work as it should. You should not try to bring the system into service in a hurry. Solving the problems requires a methodical and patient approach and a willingness to improvise when necessary. Mostly, patience is what is required. Also, please keep in mind that 99% of all apparent equipment malfunctions are due either to operator error or a bad connection; the electronic components themselves hardly ever fail.

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[4] Backus, John. *Acoustical Foundation of Music*. New York, NY: W.W. Norton and Co. 1977. 321 pp.

[5] Roederer, J.G. *Introduction to the Physics and Psychophysics of Music*. New York, NY: Springer Verlag. 1980. 202 pp.

[6] See pages 128 to 129.

"As soon as the system is in service and you have acquired some knowledge, experience, and practice in using the facility and teaching with it in a very rudimentary way, you are ready to deal with more specific problems and issues in terms of electronic music and synthesis, as well as recording.

2. Types of Experiences for Students

"Once you have obtained adequate background and familiarity with both hardware and procedures, you can work with a wide range of strategies for using these facilities, many of which are either already familiar to you or quite obvious. Central to such usage is music composition. Growing out of simple compositional exercises, the following are some typical possibilities. (*For each, consider its "do-ability" by the students and the requirement for "hands-on" activity by the students.*)

- Compose and realize songs, with or without words.
- Use multitrack assemblage to create "soundscapes" (programmatic realizations of moods or images).
- Create sectionally formed works through editing.
- Create ostinati, and improvise lead parts to fit. (Show the use of chord progressions and modal shifts here).
- Compose abstract four-voice pieces with either graph or conventional notation and realize these via multitrack.

"Regarding performing, you can teach a great deal very easily, as the multitrack method leads the students toward performing control. Some suggestions include:

- Make up "Music Minus One" type drills for the students to play along with.
- Improvise melodies to prerecorded bass tracks and harmony parts. Or improvise a bass line to a given melody and chords.
- Sing (record) melody and harmony parts to a given background. Practice 'double-tracking' (overdubbing an exact unison).
- Practice performing rhythm patterns against chord progressions and vice versa.

"Other activities are outlined below in order of complexity. Again, require hands-on where possible:

a. *Presenting Sound as the Medium of Music*

(1) Present nontraditional sound generators, both electrical and acoustic.

(2) Present synthesizers and/or computers generating sounds.

- Nontraditional sounds
- Mimicry of traditional musical sounds, i.e., tempered pitches, synthesized instruments

b. *Recording/Reproduction (of sounds indicated in a. above).*

(1) On cassette

(2) On reel-to-reel recorders

c. *Manipulation of sounds indicated in b. above.*

(1) Multiple speeds (*very* successful)

(2) Reverse direction (*very* successful when possible)

(3) Editing (simple and *very* effective)

(4) Tape loops

(5) Tape echo/delay, on three-head recorders (a most beautiful tape recorder sound)

(6) Sound with sound (no sync attempted)

d. *Multitrack Recording, Composition, and Performance*

NOTE: This may be by far the most fruitful set of activities that can be undertaken, particularly when tied into the production of music using techniques acquired from the above activities.

e. *Recording Production*

These are class projects to record concerts. Play them back; edit them into "releasable" recordings.

- Initiate "problem-solving" and "preproduction" techniques.
- Develop critical listening skills.
- Expand awareness and relevance of style considerations. If reasonable equipment is used carefully, the results can be remarkably good. The peripheral benefits (interaction with performance groups, business training, income generating, etc.) can be immense.

f. *Informational Study of Above Content*

(1) Modern recording techniques

(2) History of synthesizers

(3) Field trips to:

  - Recording studios (a hit!)
  - TV/film *production* studios
  - Electronic music studios[7]

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[7] See the *Syllabus* section, page 68.

(4) Guest speakers

- Working recording artists/producers, including those whose disabilities have not deterred their achievements
- Manufacturer's demonstration
- Recording engineers, etc.

Note: Area artists are often willing to speak to classes free of charge, particularly if you make it easy for them. Manufacturers may charge their visits against their advertising budgets, particularly if you encourage that aspect of their visit. Engineers and production personnel seldom get a chance to air their views; they are usually pleased to have the opportunity.

5. Interdisciplinary connections with physics, using acoustics as the common ground. Numerous demonstrations and displays can be mounted that have a very powerful impact.

g. *Miscellaneous Related Activities*

(1) Encourage local Rock bands (amateur and professional) to come in and play for the class in a clinic setting.

(2) If there are any members of a Rock band in the class, encourage them to compose music and/or lyrics or to solve problems, with class help and input. Perhaps have some students write a tune, lyrics, and lead sheet for band.

(3) Present the 'music industry.' Have the class promote a Rock concert, 'battle of the bands,' radio or TV show, etc. Get AV and/or local commercial assistance."

3. *Resources*

a. *Persons; Equipment*

The following individuals have skills in educational uses of electronic music and recording. They may be contacted for consultation. This listing is neither complete nor an endorsement of these individuals. If you desire help, contact one or more to see if their guidance or consultation seems suitable for your particular needs and if they require compensation for their services.

* * * * * * * * * * * * * * * * *

Alexander, Rob
Five Towns College
Seaford, NY
516/783-8800 (office)
Director of Sound Recording Program
Recording engineer, educator
516/621-1471 (home)

* * * * * * * * * * * * * * * * *

Frisina, Anthony
Roy C. Ketchum HS
Wappingers Falls, NY
Wappingers Falls Central Schools
Synthesist, educator

Kane, Gene
Troy High School
Troy, NY
518/271-8637
Troy High School
Synthesist, educator

* * * * * * * * * * * * * * * * *

Messina, Anthony
Shoreham-Wading River
School District
Shoreham, NY 11786
516/929-8500
Educator

* * * * * * * * * * * * * * * * *

Moulton, David
Mason Hall, SUNY
Fredonia, NY 14063
716/673-3221 (office)
Sound Recording Technology
Synthesist, recording engineer, educator
716/672-5538 (home)

* * * * * * * * * * * * * * * * *

Peele, David
Mason Hall, SUNY
Fredonia, NY 14063
716/673-3221 (office)
Sound Recording Technology
Synthesist, recording engineer, educator
716/672-2782 (home)

* * * * * * * * * * * * * * * * *

Pomerantz, Lee
Sound Workshop
1324 Motor Parkway
Hauppauge, NY 11788
Quality control and sales
Recording engineer, studio design and installation specialist

* * * * * * * * * * * * * * * * *

Rhea, Thomas
Moog Music
2500 Walden Avenue
Buffalo, NY 14225
716/681-7200
Sales manager
Synthesist, educator, consultant

* * * * * * * * * * * * * * * * *

Snay, Arthur
Arabellum Studios
654 Sand Creek Road
Albany, NY 12205
518/869-5935
Skidmore College
Synthesist, recording engineer, educator

* * * * * * * * * * * * * * * * *

Wickstrom, David
161 Gray Road
Ithaca, NY 14850
607/273-9180 (home)
Cornell Ornithological Labs
Recording engineer, consultant, educator
607/256-4337 (office)

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Lists of hardware and hardware vendors are of limited use because of the changing nature of the industry. Many products are usually in production for only a few years, and vendors and their product lines and sales/service emphases change equally rapidly.

In 1985, numerous 4-track, cassette-based "Portastudios" were available on the market for about $1,000 (list price).

Tape deck brands to consider are: (reel-to-reel) Teac/

Tascam, Atari; (cassette) Technics, Hitachi, Akai, Nakamichi, Sony.

Loudspeaker manufacturers to consider are: JBL, Altec, LAR, KEF, Red Acoustics, Urei.

Microphones to consider include: Shure SM57, SM58, and SM81; Audio-Technica AT802, AT812, and AT814A; Electro-Voice RF20. Microphone transformers are Shure A95F and Audio-Technica AT8201.

Teac/Tascam mixers offer a wide range and good value, especially for your purposes.

b. *Books*

Boardman and Andress. *The Music Book Grade 8*. New York, NY: Holt, Rinehart and Winston. 1984. pp. 166-167.

> Gives a step-by-step instruction for composing tape recorder music.

Drake, Russell. *How to Make Electronic Music*. Pleasantville, NY 10570: EAV Vineyard. 1975. 108 pp.

> Provides exercises and projects for the tape recorder and the synthesizer.

Kettelcamp, Larry. *Electronic Musical Instruments (What They Do, How They Work)*. New York, NY: William Morrow & Co., Inc. 1984. 128 pp.

> Discusses a variety of electronic instruments and how they are used in performing and recording.

Marsh, Mary. *Electronic Music*. New York, NY: Macmillan Publishing Co., Inc. 1975. 33 pp.

> Provides many projects and activities for use in the junior high school.

Nelson, Paul. *Bringing Electronic Music into the Classroom*. ESEA Title III Project, 1976.

Woram, John. *The Recording Studio Handbook*. New York: Sagamore Publishing Co., Inc., 1976.

c. *Filmstrips*

How a Recording is Made. Pleasantville, NY 10570: EAV Vineyard. 2 Filmstrips, LP recordings, and teacher notes.

> Shows studio work and activities and the production of records from editing to final duplication.

How to Make Electronic Music. Pleasantville, NY 10570: EAV Vineyard. 1975. 4 Filmstrips, LP recordings, and teacher notebook.

> Contains recording and tape techniques in Parts 1-2-3. In Part 4, deals with using the synthesizer in composition.

d. *Records*

Sounds of New Music. Folkways Smithsonian FX 6160, 180 Alexander Street, Princeton, NJ 08540: Birchtree Group.

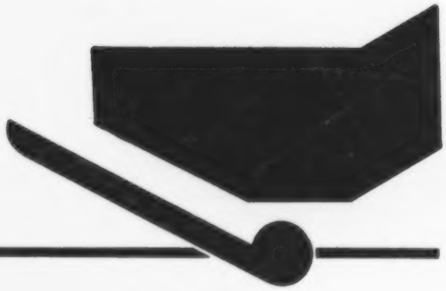
> Comprised of a collection of new music compositions.

e. *Periodicals*

JOURNAL OF THE AUDIO ENGINEERING SOCIETY
Room 929
60 East 42nd Street
New York, NY 10017

MODERN RECORDING AND MUSIC
14 Vanderventer Avenue
Port Washington, NY 11050

THE MIX
956 San Pablo
Albany, CA 94706



G. Using Basic Tool Skills[1]

Preview

1. Introduction: Definitions
2. Three Suggestions
3. Resources

1. Introduction: Definitions

The following are essential basic tool skills:

- Note reading on an instrument or voice to the level suitable and required for performance
- Following a musical score
- Using basic reference skills in the library and for other resources

Possible optional skills include:

- Knowing rudiments of traditional tonal music
- Using rudiments of electronic music

2. Three Suggestions

Having identified the above basic tools skills, we suggest that you:

- Select carefully the skills to be taught to your particular students.
- *Teach these skills not in isolation but to support and facilitate one or more of these three: listening, performing, composing (See sections III A-D of this Handbook).* At the same time, use these latter three to make the acquisition of the basic tool skills more practical, less abstract, and therefore more relevant, and to encourage the students to pursue them at greater depth. In other words, restrict studies to functional ones of interest to the students.
- Teach the essential basic tool skills through carefully structuring learning activities (problems), the completion of which results in new learning or degree of mastery.
- Use devices that are fun and are enjoyable to the students, such as games, etc.

3. Resources

Bennett, Michael D. *Surviving in General Music Vol. I.* Memphis, TN 38101: Pop Hits Publishing. 1974. 99 pp.

Describes popular and classical listening activities, musicianship activities, and games.

______________. *Surviving in General Music Vol. II.* Memphis, TN 38101: Pop Hits Publishing. 1974. 95 pp.

More of the kinds of activities found in volume 1.

Music and the Electronic Medium. Albany, NY: New York State Education Department. Bureau of Curriculum Development. 1972. 73 pp.

In units 6 and 7, deals with records and tapes.

Music in the Middle/Junior High School. Albany, NY: New York State Education Department. Bureau of Curriculum Development. 1988.

Contains a wealth of ideas for teaching rudiments.

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[1] See the *Syllabus* section, page 10.

H. Developing a Special-Interest Independent Project[1]

Preview

1. Introduction
2. Requirements for the Students' Projects
3. Managing the Projects: Tips You Can Use
4. Resources

1. Introduction

A growing emphasis upon a smaller world, interdependency, global studies, and multicultural awareness exists in education. These factors, combined with the need for effective communication skills, place a premium upon the students' ability to grow in attitudes, skills, and knowledge.

Special-interest independent projects are an excellent means of meeting the individual needs of students with varying abilities and disabilities.

The projects described in the *Syllabus* section reflect these concerns and are based upon meanings in the students' present experiences.

Try them!

2. Requirements for Students' Projects

a. *General: Each student must complete (1) and (2):*

(1) One special-interest independent project that he or she chooses from the list of Approved Topics that follows.

(2) For (1) above, a presentation of the project to the class or the public.

b. Approved Topics

(1) Computer Music
(2) The Operation and Use of Synthesizers for Music
(3) The New Technology of Music
(4) The Relationship between Music and its Sister Arts
(5) Utilitarian Uses of Music
(6) One Musical Career
(7) Film Music
(8) Music and Dance in History
(9) Music and the Consumer
(10) A Multi-Arts Project Using Music
(11) The Musical Heritage of ...(or, My Musical Heritage)
(12) A Musical Composition
(13) Music Therapy
(14) A Musician with a Disability

c. General Criteria for Completing Projects on Approved Topics

(1) The student individually or as a member of a small group working collectively on a given topic must produce a project based upon hands-on experience that can be shared with or made available to the class or public in some form:

- Lecture performance
- Performance project
- "Radio program," i.e., an audiotape, whether or not of "broadcast" quality
- "TV program," i.e., videotape, whether or not of "broadcast" quality
- Series of articles in local or school newspaper
- Organizing of independent learning materials for future use by other students, i.e., bibliography, discography, tape, film, filmstrip, videotape listings, etc.

(2) A completed project must include: (a) original research, including tapes, recordings, etc., using standard library resources; (b) evidence of a significant degree and depth of music listening (except for those "careers" projects in which listening is not important or possible). Where possible, the student should listen to the musical involvements typically encountered by, for example, music educators and/or therapists, and to different conceptions of recording technique in sound-recording technology, e.g., one vs.multi-microphone, etc.; and, (c) a clear attempt to persuade or "sell" the topic to a real or envisioned audience as a potential lifetime vocation or avocational

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[1] See the *Syllabus* section, pages 10 to 16 and 69.

pursuit. (This is included partially in the hope that the student will "sell" himself or herself in the process.)

(3) If the student uses speech or writing as a communication medium, he or she must demonstrate the ability to process and present information, and to speak and/or write at a minimum level of competence. The students should be encouraged to use other forms of communication: films, video, computer software, tapes, recordings etc. in their presentation. (See the Evaluation Form on pages 15 to 16 of the *Syllabus* section.)

d. Specific Criteria for Completing Projects on Approved Topics

These criteria are indicated on pages 11 to 14 of the *Syllabus* section.

3. Managing the Projects: Tips You Can Use

a. Before working with the projects, familiarize yourself with the available Resources in section III H.4 below, and with the Specific Criteria for the Approved Topics (pages 11 to 14 in the *Syllabus* section). Eliminate those projects for which your students will not have access to sufficient resources and equipment.

b. *Make your own timeline of dates when you will present the idea (c., below), when Learning Contracts are due, when presentations will take place, etc.*

c. Very early in the course, devote a lesson or more to explaining the Developing a Special-Interest Independent Project requirement, both parts (See section III.H.2 above). Explain and explore the nature and scope of each of the Approved Topics choices[2] until the students are clear as to what each topic can involve or include.

Point out in a general way to the students the Resources listed in section III H.4 below.

d. Give the students a reasonable period of time to decide individually which topic each chooses to pursue.

e. Have each student prepare his or her own Learning Contract, to contain the following:

(1) The exact topic TITLE, e.g., "Film Music" for Approved Topic *7*; "Music of Polish Americans" for Approved Topic *11*.

It is permissible that a student's topic and title involve a combination of Approved Topics, e.g., "A Career in Music Therapy" could combine Topics *6* and *13*, but make sure that the student selects only one as the major focus of the study. This will keep it from becoming too general.

(2) Projected METHODS of pursuing the Topic and RESOURCES to be used.

(3) TIMELINE, estimating the stages of research and preparation. This can be adjusted somewhat to allow for unforeseen factors. (However, use it regularly to encourage the student to work regularly on his or her project.) The timeline should also include an estimated Completion Date (*presentation date*) no later than the middle of the course.

(4) Specification of the choice of presentation to the class or public. This may change as the work progresses and the student has a better idea of the options in relation to the Topic, in which case the student should update the Learning Contract with you, for the reasons stated in f.(3)below.

f. Review each Contract carefully:

(1) Consider the focus, profit for the student, and "do-ability" of the topic by that student. If it is too broad or otherwise problematical, make suggestions and require the student to refine the Contract until it is acceptable.

(2) Comment on the student's choice of project resources. Recommend others the student may not have known of or considered (See III.H.4 below). Point out potential "dead ends" that the student should avoid in favor of more productive avenues.

(3) Comment on and make suggestions concerning the timeline. In particular, on a chart or grid keep track of each proposed Completion Date. Once you have an idea as to what is to happen in terms of the entire class, go back to the Contracts and readjust those presentation dates that will require class time so that they are well distributed instead of all bunched up. (Day after day of projects being presented in class is dreary and should be avoided.) Analyze projects involving out-of-class or out-of-school presentation in terms of how you will be able to evaluate them, e.g., an audio tape of a lecture, etc. Since these latter projects will have little effect on your lesson planning, it will not usually be necessary to adjust a projected Completion Date for them, except where the student did not consider other factors, e.g., vacation schedules, etc.

(4) Finally, where possible or desirable, ask individual students whose projects are the same, similar, or in some way interactive, i.e., each focusing on a different area of a large topic, to work as a group. If the class is very large, this can be required. If group work (voluntary or imposed) is to be done, make clear from the first (a) whether all members of the group will receive the same evaluation for the project as a whole, or (b) whether individual effort will be assessed separately. A combination of the two procedures may be necessary.

g. Make every attempt to monitor regularly the progress of the students' efforts in terms of timelines and in terms of the quantity and quality of effort that seem to characterize the effort at any stage. Most desirable would be relatively slow but steady progress of the kind that can benefit from ongoing class activities or that can influence class activities. Therefore, *periodic, short "progress reports" are in order.* Among other things, the students' making a "brief summary of what you have learned so far" on several occasions informs and potentially stimulates interest in the rest of the class, who can then be more aware of the musical areas reported on in their own out-of- school functions or with regard to their own projects.

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[2] See the *Syllabus* section, pages 11 to 14. Reproduce them as a handout for the students to follow.

h. Where needed, provide guidance and assistance, but do not do the project for the student. He or she is to complete the project largely independent of you. Your main responsibility is to insure the clarity and practicality of the Contract *at the beginning*, then to evaluate upon completion the results in terms of the conditions.

i. Upon completion of a project, you will find it helpful to:

- Provide each student or group with an evaluation/grade based upon the project's content, research done (listening, bibliography, discography, etc.), and use of communication skills. A sample Evaluation Form appears on pages 15 to 16 of the *Syllabus* section.
- Make suggestions for continued investigation or involvement. Make clear that the field of interest is open-ended and thus a potential source of continuing activity; make suggestions as to general areas of improvement.
- Keep copies of the better projects for your or the students' use in the future.
- Seek wider exposure for some projects: for example, arrange to have quality audio or videotape productions made for use by local stations, BOCES, etc.

j. After several marking periods or terms, you may be aware of steps to take to improve future attempts by the students: changes in the type of Contracts; new opportunities for public outlet of projects; recommendations to be made to school and public libraries concerning additional resources, recommendations to (or cooperative arrangements with) language arts teachers concerning speaking/writing standards, use of standard library resources, etc. Always be alert to these kinds of improvements.

4. Resources

a. A major objective of these projects is to make the student aware of:

- typical available research materials concerning music,
- where these are available, and
- how to use them.

A concern here is teaching the student *how to find information* and *how to use it* when he or she has a need or interest. This is one aspect of the built-in "lifelong learning" component you might well teach in the present.

b. Among the resources to which you can direct the student are those found in the school library, the local public library, or the nearest college or university library. Local public library officials may be willing to cooperate by updating their collections of books and records and by providing playback equipment and inter-library loan services on books, music, and recordings.

c. Refer the student to useful standard music references: general encyclopedias; relevant sections devoted to music topics; professional music journals; music magazines; record guides and catalogs, e.g., Schwann; card catalogs for books and records; periodical indexes for music publications and topics; professional associations; and manufacturers concerned with specific musical areas, e.g., synthesizer.

d. Where appropriate, encourage the student to turn to local merchants – record and tape stores, electronics stores, music and musical instruments stores – for resources.

e. Finally, encourage the student to seek out music professionals in the community: performers, teachers, directors, unions, therapists, etc.

I. Using Rock Music[1]

Preview

1. Introduction
2. You and Rock Music
   a. Listening to Rock Music
   b. Concepts of Rock Music
   c. Performance Styles
   d. Media for Rock Music
3. Using Rock Music: Classroom Strategies
   a. An Approach
   b. Planning: General
   c. Specific Suggestions/ Activities
   d. Other Possible Approach Sequences
4. Resources

1. Introduction

Rock music, the music of many young people, is a key element in the musical, social, and aesthetic life of the last half of this century. Designed for mass appeal and consumption, Rock music reaches out to a broad cross section of the population. Although its dynamic personalities and styles of behavior and dress heighten public interest, much of the continuing popularity of Rock music may be traced to its capacity to stir deep personal feelings and to help define individual values.

Thus, because Rock music is so close to the psyches and interests of so many students, you can use it as an excellent vehicle for improving music knowledge, attitudes, and skills in listening, performing, composing, and using electronic music. Take advantage of this opportunity!

2. You and Rock Music

a. Listening to Rock Music

Rock music is often loud – a generic characteristic of the music. This is because most Rock is performed on electronic instruments with tremendous capabilities for amplifying sound. (Historically, one must consider that music has been getting louder for many years. The once sedate sounds of the aristocratic string quartets have evolved through the growing decibel levels of Beethoven, Wagner, Strauss, Mahler, and contemporaries such as Penderecki and Stockhausen, etc. In the Jazz world, consider the decibel evolution from the early acoustic Blues guitarists, e.g.,Blind Lemon Jefferson, through Dixieland to the big Swing Bands, the advent of electronic guitars, keyboards, and synthesizers, e.g., Herbie Hancock).

You will need to listen to Rock to understand better how its musical ingredients function. You can develop a personal listening awareness that should progress from an individually determined starting point. For many teachers, this will mean beginning with rather melodic and less intense selections, e.g.Billy Joel, Stevie Wonder, etc. Others may begin with more electronics and rhythmic intensity. All should listen on their car radios, cassettes, and recordings to selections that are personally pleasurable. The next step is to develop analytical skills so that you can explore the music for instructional possibilities.

Over several months, experiment with the following:

- Identify specific Rock selections through a visit to a record store. Most record stores, as well as many department and variety stores, display and often distribute the "Top 100" lists of currently favorite musical selections.
- Subscribe to *Cash Box* and *Billboard* magazines, which issue weekly lists of record hits.
- Visit newsstands and magazine counters that regularly display a variety of material with the texts of currently popular performances.
- Listen to radio stations that play Rock music.
- Form a record "pool," with teachers and students contributing recordings, to serve as an informational bank for all.

Enrichment resources are:

Tudor, Dean. *Popular Music: An Annotated Guide To Recordings*. New York, NY:Libraries Unlimited. 1984. 669 pp.

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[1] See the *Syllabus* section, page 70.

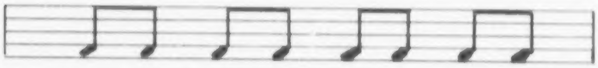
Whitburn, Joel. *The Billboard Book of Top 40 Hits: 1955 to the Present*. New York, NY: Billboard Publications. 1985. 528 pp.

b. Concepts of Rock Music

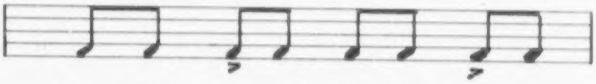
The following elements of Rock music are part of a basic vocabulary needed to lead the students through a variety of activities. (See the Resources on page 00 for further assistance in gaining knowledge and skills with Rock music ingredients).

(1) Rock Rhythm and Accents

(a) Basic rhythmic unit of Rock – Even eighth notes

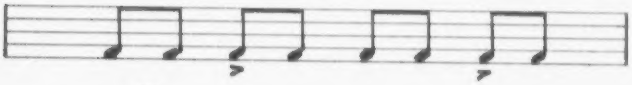


(b) Accents used in Rock (and Jazz) – On the 2nd and 4th beats

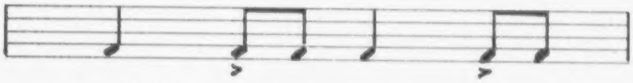


(c) Practice and play: Use the following rhythms with the given practice and play plan below:

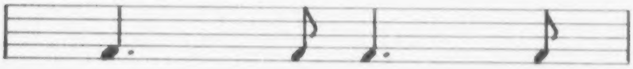
(i)



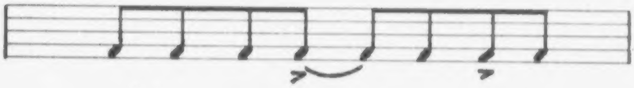
(ii)



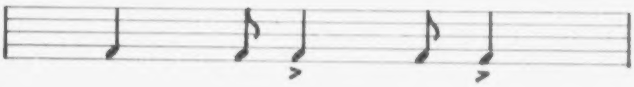
(iii)



(iv)



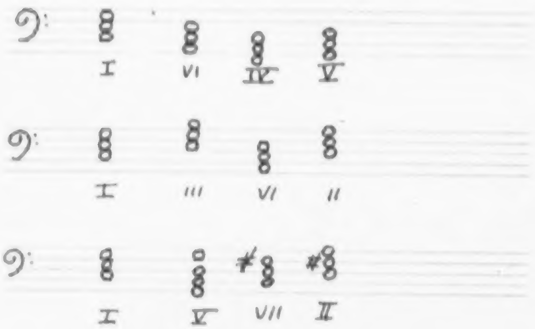
(v)



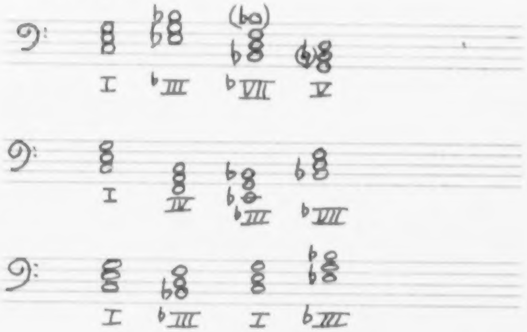
- Clap rhythm.
- Speak or sing rhythm on a neutral syllable.
- Play rhythm on *any* tone in the lowest two octaves of the keyboard with the left hand.

(2) Rock Harmony. Practice the following progressions, using triads in the left hand. Then use the rhythms illustrated in part(1) above with the given Rock progressions.

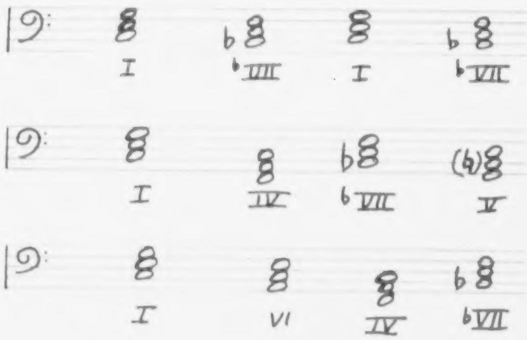
(a) Common tone progressions – Developed out of chords that share common tones



(b) Dorian mode progressions – Derived from the Dorian mode

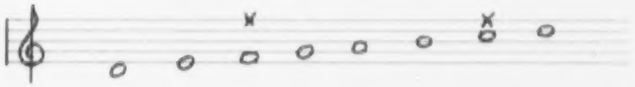


(c) Mixolydian mode progressions – Derived from the Mixolydian mode

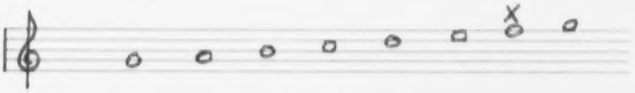


(3) Rock Melody. Largely derived from the major, minor, and Blues scales, and Dorian and Mixolydian modes

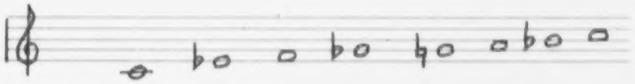
(a) Dorian mode: The 3rd and 7th steps are lowered 1/2 step.



(b) Mixolydian mode: The 7th step is lowered 1/2 step.



(c) Blues scale: The 3rd, 5th, and 7th steps are lowered 1/2 step.



(d) Practice and play:

(i) Sing each mode and scale.

(ii) Play and improvise with each mode and scale on the keyboard.

Create a melody with each mode and scale.

Use the above material; demonstrate it to the students!

(4) Recording Techniques

(a) Audio

Van Ryzin, Lani. *Cutting A Record in Nashville*. New York, NY: Franklin Watts. 1980. 85 pp.

Woram, John M. *The Recording Studio Handbook 2nd Ed.*. New York, NY: Sagamore PublishingCompany. 1983. 550 pp.

(b) Video

Bensinger, Charles. *Peterson's Guide to Video Tape Recordings*. Los Angeles, CA: Peterson Publishing Company. 1973. 80 pp.

Dunton, Mark. *The Complete Home Video Handbook*. New York, NY: Random House. 1982. 224 pp.

LeBaron, John, and Martin, Philip. *Portable Video: A Production Guide for Young People*. Des Moines, IA: P.H.Enterprises. 160 pp.

Maltin, Leonard. *The Complete Guide to Home Video*. New York, NY: Harmony Books. 1981. 80 pp.

c. Performance Styles

The world of Rock performance contains many changes from traditional views of performer and audience behavior. It will be helpful for you to review changes in performance, manner, dress, stage presentations (lighting, special effects), and attitude by both performers and audiences. The following enrichment resources will be useful:

Nanry, Charles, comp. *American Music: From Storyville to Woodstock*. New Brunswick, NJ 08903: Transaction Books. 1972. 304 pp.

Roxon, Lillian. *Rock Encyclopedia*, 2nd ed. New York, NY: Grosset and Dunlap. 1978. 611 pp.

Stambler, Irwin. *Encyclopedia of Pop, Rock, and Soul*. New York, NY: St.Martin's Press. 1975. 609 pp.

d. Media for Rock Music

Rock music uses combinations of electronic keyboards and synthesizers; electric guitars (lead and bass); drums; traditional instruments, e.g.,flute, saxophone, trumpet, etc.,and special-effects electronics.

For further information, consult:

Bacon, Tony, ed. *Rock Hardware: The Instruments, Equipment, and Technology of Rock*. New York, NY 10003: Harmony Books. 1981. 224 pp.

Horn, Delton T. *Electronic Music Synthesizers*. Blue Ridge Summit, PA 17214: Tab Books. 1980. 168 pp.

Van Ryzin, Lani. *Starting Your Own Band: Rock, Disco, Folk, Country, and Western*. New York, NY 10019: Walker. 1980. 64 pp.

Williams, George. *The Songwriter's Demo Manual and Guide*. Riverside, CA 92502: Music Business Books. 1984. 193 pp.

3. Using Rock Music: Classroom Strategies

a. An Approach

To use Rock music most effectively in this course, you may find the following suggestion very useful: *Sequence the activities carefully*, so that the students move from passive to active encounters, from nonskilled to skill-sequenced activities, and from teacher-directed to student self-directed experiences. Through this sequencing, the students can develop confidence to grow in musical knowledge, attitudes, and skills.

Suggestions for using this approach are contained in sections b.–c. below, and in section d. (excerpted from the Department publication, *Music in Modern American Society*, Albany: New York State Education Department. Bureau of Arts, Music and Humanities Education. 1973. 56 pp.)

b. Planning: General

To implement the sequencing described above, you can use activities for the *beginning* stage, then for the *developing* stage, and last for the *advanced* stage. Below is presented a sample sequence of activities, labeled in this way. Note how the sequence proceeds from passive to active involvement and growth by the students.

c. Specific Suggestions/Activities (based on the act of listening)

(1) Planning

Goal: The students will be able to verbalize to an appropriate degree based on the student's ability, and dramatize personal feelings, values, and attitudes as a result of guided musical listening activities.

Materials: Stereo system
Cassette tape player
Piano

(2) Beginning Stage

Aim: To have the students verbalize and dramatize the relationship between their feelings and values and those expressed in Rock music.

Activities: Choose a recording(s) that emphasizes specific student feelings, values, and concerns, such as:

- Acceptance
- Belonging
- Communicating
- Disabilities
- Drugs
- Freedom
- Friendship
- Honesty
- Independence
- Loneliness
- Love
- School
- Trust

Lesson Sequence:

(a) Play record(s)

(b) Present challenging questions to draw attention to the message, mood, story, or feeling and values of the recording.

(c) Teacher/Students – Discuss the relationship between the students' feelings/values and those expressed by the performer(s) in the Rock recordings heard. Use the newspaper, magazine, and early evening TV and radio news programs as motivation and reinforcement of discussion.

(3) Developing Stage

- Discuss techniques used in Rock music to create a strong emotional impact (text, sound, beat, style of artist/group, etc.).
- Have the students complete a Record Evaluation Form for a homework assignment.
- Establish student groups to develop a "listening show." Each group listens, evaluates recordings dealing with a special theme, and then presents a live show using selected recordings and group report. (A D.J.is group leader).
- Have the students role-play message themes relating their life experiences to Rock recordings. Mime and role-playing individually and in duos are recommended. Rehearsing and perfecting the presentation should be stressed. Class discussion can analyze and explore issues raised.

(4) Advanced Stage

- Analyze and discuss the use of specific musical ingredients used in recordings to achieve effects. Isolate the following compositional elements:
  - Sound
  - Beat
  - Rhythm
  - Melody
  - Background
- Special effects use singing and/or performing on sound instruments (See subsections IA2 and IB2 of the *Syllabus* section). Create an individual/group improvisation demonstrating each compositional element indicated above.
- Choose a recording whose basic concept or theme is used to serve as the basis of a student-created musical composition using text, singing, and instruments as indicated in subsections IA3 and IB3 of the *Syllabus* section.

(5) Evaluation. Choose any of the following as assignments for the students:

- A Paper – Using class discussions and activities as a background, discuss your ideas regarding the ability of Rock music to express real-life values. Give examples of recordings and video viewing that support your point of view.

- Class Debate – Use traditional debating rules to explore the proposition, "Rock music, like all other music, does (does not) reflect our own lives."
- A Trial – Select a judge, jury, defense and prosecuting attorneys, and supporting witnesses in a case, such as "Rock music, friend (or foe) of the people."
- Individual or Group Listening Shows – Have a DJ present a cross section organized around a theme. Use microphones, amplifiers, and good stereo equipment.
- Completion of a composition listening chart, filling in a selection for each category.

d. Other Possible Approach Sequences Based on Specific Phase 1[1] and Phase 2[2] Tactics

(1) Beginning with a Rock Record

Phase 1 (a) Play record.
(b) Discuss feelings.
(c) Relate to improvisation or another record.

Phase 2 (d) Listen to record.
(e) Create a new composition based on record and improvisatory experiences.
(f) Entire class or small group create a project.

(2) Beginning by Displaying a Provocative Object

Phase 1 (a) Present an object of teenage value: a painting, sculpture, artifact of teens (a piece of clothing, a symbol, peace sign, American flag, a comb, a newspaper headline, etc.).
(b) Play a record that represents or symbolizes the object.
(c) Discuss the relationship between student values and the record.

Phase 2 (d) Discover new ways of creating a musical product to demonstrate a newly found relationship.
(e) Perform a work, tape it, listen to it, evaluate it.

(3) Beginning with Sound

Phase 1 (a) Improvise with environmental instruments and/or experimental sounds.
(b) Listen to aleatoric, electronic, and avant-garde music.

Phase 2 (c) Develop "lay" notation and group production of innovative music.
(d) Listen to Rock music that uses innovative techniques.
(e) Create a piece of music using Rock and experimental devices.

(4) Beginning with Rock Constituents of Music

(Concept – Music and words are combined to create songs.)

Phase 1 (a) Play a Rock rhythm (drums, guitars, etc.)

Phase 2 (b) Set to a verse.
(c) Write out a chord progression. Have a student play at the piano. Others can use guitars, rhythm instruments, etc.
(d) Orchestrate; study microphone techniques; tape; listen; and evaluate.

(5) Beginning with a Text

(Concept – The elements of music may be combined with theater to create musical drama.)

Phase 1 (a) Read something that is related to teen feelings or values from a newspaper, book, poem, song, verse, etc.

Phase 2 (b) Have some students dramatize this through role playing.
(c) Have groups produce music dramas, reenacting scenes through music.
(d) Listen to "Hair," "West Side Story," "Tommy," or other Broadway musical. This could also be done with a film story or score. The students could create their own.

(6) Beginning with a Mixed Media Experience

(Concept – Musical accompaniment may be both visual and aural.)

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[1] A first step in motivating the student. Emphasis is upon the student's feelings and values as they relate to the student's musical awareness.

[2] Based upon Phase 1. It involves more extensive and intensive musical activity and/or participation in musical, musically oriented, or nonmusical activities.

(Adapted from *Music in Modern American Society*. Albany, New York: State Education Department. Bureau of Curriculum Development. 1973. pp. 54-56.)

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Phase 1 (a) Collect mixed-media objects; use with overhead projector and 8mm projector. (An Audiovisual person could help.)

Phase 2 (b) Explore, visually, ways to accompany a Rock piece, a mainstream piece, an innovative piece.

(c) Create own mixed-media Rock show with own tape performance or record.

(7) Beginning with an Improvisation

(Focus – The student, Rock, and change)

Phase 1 (a) Improvise in groups, using random sounds.

(b) Evaluate improvisations as to style.

(c) Discuss style in relation to the students' life and society.

(d) Play Rock records focusing on different and changing styles.

Phase 2 (e) Listen to a wide selection of recordings demonstrating changing styles.

(f) Discover and categorize songs that reveal a relationship between changing times and changes in musical style.

(g) Create and sing songs that reflect the changing nature of music.

(8) Beginning with a Live Performance

(Focus – The student, Rock, and folk music)

Phase 1 (a) Have several student soloists and/or groups perform folk music in class.

(b) Lead the class in a discussion of the relationship of the song content to the real world.

Phase 2 (a) Have individuals and/or groups write original songs.

(b) Have the same or different individuals and/or groups perform their songs.

(c) Do evaluations – The class expresses need for additional musical data to improve work.

(d) Explore musical elements and relate them to writing folk, jazz, Rock, and pop originals.

(9) Beginning with a Comparative Listening Approach

(Focus – The student, Rock, and musical technique)

Phase 1 (a) Play an example of Rock, pop, jazz, classical, and experimental recorded selections.

(b) Discuss how each style relates to the students' world.

Phase 2 (c) Analyze how each type of music projects its individual message.

(d) Listen to and analyze techniques that are used in each style. Compare and categorize.

(e) Experiment with musical techniques of varied styles. (Improvise)

(f) Create original songs based on musical techniques of each style.

(10) Beginning with Role Playing

(Focus – The student, Rock, and personal values)

Phase 1 (a) Assign role-playing parts that reflect students' personal attitudes, feelings, and values.

(b) Discuss role-playing episode.

(c) Discover Rock records that deal with similar problems.

Phase 2 (d) Analyze how music deals with projecting values.

(e) Improvise, creating varied moods or feelings through musical and nonmusical (light show) techniques.

(f) Create a music drama dealing with student values.

(11) Beginning with the Statement of a Musical Concept

(Concept – Music consists of sounds and silence.)

Phase 1 (a) Play Rock record, "Sounds of Silence" (or suitable substitution).

(b) Focus on silence (leads to discussion of loneliness).

(c) Establish Rock and human feelings (musical Focus area).

Phase 2 (d) Improvise using a contrast of sounds and silence.

(e) Create a poem that can be put to music; tape it.

(f) Work on achieving more varied sounds; listen to aleatoric music.

4. Resources

Beginning Rock Music Activities in the General Music Classroom. Syosset, NY 11791:PLAN-IT, Inc., 1985.

General Rock recordings (See *Billboard* and *Cash Box* for charts)

Grier, Gene. *Conceptual Approach to Rock Music*. Valley Forge, PA 19482: Charter Publications. 1974.

Presents a series of lesson plans encompassing listening to Rock music, with emphasis upon musical elements. Includes student workbooks (71 pp.), record, and teacher manual.

Konowitz, Bert. *The Complete Rock Piano Method*. Sherman Oaks, CA 91403: Alfred Publishing Co. 95 pp.

Live Rock concerts

Video Rock programs

J. Using Other Ideas

Preview

1. The Journal
2. Music Groups . . .
3. Rap Music

Below, an innovative teacher recommends three strategies for involving the students: the music journal, using music groups, and rap music. Try these ideas!

1. The Journal as a Notebook

"The National Writing Project Model is a tool which I use every day in my music lab/classroom. The music journal is a place where a student can write about music or even write music (sound compositions, etc.). It's a combination notebook, work book, log, journal, and personal diary. The writing aids thinking and in turn makes the music journal a valuable means of success for the students.

"I do a lot of work with groups of 3-4 students working on a number of projects together throughout the year. The group is planning, playing, rehearsing, listening, analyzing, synthesizing, and collaborating every day. The writing journal is an interior monologue between the student and the members of that group experience. The writings are shared with group members, but they don't have to be. I read the journals from time to time and make comments to the students. This is my ongoing evaluation process, which is useful when it comes time to give a grade. The journal is kept in a box in my music lab/classroom, so the students only bring something to write with to class. No fuss, no muss – the cost of this program is paper and pencil." (This paper-and-pencil task may not be successful with students with handicapping conditions that interfere with reading, writing, or language processing skills in general. These students may need to be assigned a different type of task – such as, drawing about music, creating original poetry, dancing to describe the music, etc.)

2. Using Music Groups, Albums, Tapes

"The use of Laurie Anderson's music, I feel, would be a big plus to modeling for the students: how the spoken word, poetry, and storytelling can be used as a compositional tool. She uses an electronic computer and acoustic instruments as accompaniment to some very new music ideas that I believe the students will relate to. This gives them another way to approach singing without the singing. I call it the spoken word. She's of course a living, working, contemporary American composer. You can get a lot of mileage out of using 'models' like these. She has three albums out on the Warner Brothers label.

3. Rap Music

"Rap music comes in many shapes and sizes. In the right schools with the right group of students, it can be a powerful force in having the students 'tell their story.' A cheap $200 to $300 drum synthesizer can again get you a lot of mileage.

"Rap music is street music -

- 'break dancing'
- rap
- drum synthesizer

"And you could have a show to take on the road! Also, a writing journal with 'Street Speak' would really appeal to the students!"

APPENDIX

1. STATEMENT OF REGENTS GOALS FOR ELEMENTARY – AND SECONDARY – SCHOOL STUDENTS – 1984

The Regents Statement of Goals for students includes skills and characteristics which each student should acquire through education. Responsibility for education is shared by the family, schools, and other organizations in each community. The Regents goals can be realized only through a concerted effort by all of these. The *Action Plan to Improve Elementary and Secondary Education Results in New York* focuses on the actions *schools* can and must take to help students meet these goals.

Our Action Plan is directed toward what children in New York should be, should know, and should be able to do. Our expectations and standards set for them reflect an anticipation of the knowledge, skill, and capacity they must have to meet ever more rigorous challenges for employment and economic competition; for carrying their obligations in the governance of our democratic republic; for meeting their responsibilities to family, self and community; and for the perpetuation of culture and civilization in New York.

The goals, expectations, and aspirations to be realized through the schools are the same for all. However, all children are not the same. They have different talents and abilities, interests and emotions, strengths and weaknesses. For each individual we desire an educational system that will both stimulate and urge the full development of potential. We must, therefore, provide considerable choice and flexibility for each student together with basic requirements. We want each child to develop self-confidence and a belief in the success in learning. We want each to develop a capacity for continued self-learning. We want each to develop self-discipline and a sense of decency and responsibility.

In order to put those objectives for self-development in the perspective of what is necessary for the individual to contribute to and succeed in society, we have the more general standards and credentials for all. These provide the societal guideposts and an indication of what each child and that child's own school needs in preparation for taking part in a broader community.

The specific statements of goals that follow are all in terms of our expectations for students. They start with a first priority on language – the capacity to communicate which underpins all the rest of learning. These statements of goals are, in turn, translated in this Plan to courses, subjects, disciplines, and methods of inquiry for examining the world. Taken together the goals represent our judgments or choices for the meaning of a total elementary and secondary education.

1. Each student will master communication and computation skills as a foundation to:
    - 1.1 Think logically and creatively.
    - 1.2 Apply reasoning skills to issues and problems.
    - 1.3 Comprehend written, spoken, and visual presentations in various media.
    - 1.4 Speak, listen to, read and write clearly and effectively in English.
    - 1.5 Perform basic mathematical calculations.
    - 1.6 Speak, listen to, read and write at least one language other than English.
    - 1.7 Use current and developing technologies for academic and occupational pursuits.
    - 1.8 Determine what information is needed for particular purposes and be able to acquire, organize and use that information for those purposes.
2. Each student will learn methods of inquiry and knowledge gained through the following disciplines and use the methods and knowledge in interdisciplinary applications:
    - 2.1 English language and literature.
    - 2.2 History and social science.
    - 2.3 Mathematics.
    - 2.4 Natural sciences and technology.
    - 2.5 Language and literature in at least one language other than English.
3. Each student will acquire knowledge, understanding,

and appreciation of the artistic, cultural, and intellectual accomplishments of civilization and develop the skills to express personal artistic talents. Areas include:

3.1 Ways to develop knowledge and appreciation of the arts.

3.2 Aesthetic judgments and the ability to apply them to works of art.

3.3 Ability to use cultural resources of museums, libraries, theaters, historic sites and performing arts groups.

3.4 Ability to produce or perform works in at least one major art form.

3.5 Materials, media and history of major art forms.

3.6 Understanding of the diversity of cultural heritages.

4. Each student will acquire knowledge about political, economic, and social institutions and procedures in this country and other countries. Included are:

4.1 Knowledge of American political, economic and social processes and policies at national, state, and local levels.

4.2 Knowledge of political, economic, and social institutions and procedures in various nations; ability to compare the operation of such institutions; and understanding of the international interdependence of political, economic, social, cultural and environmental systems.

5. Each student will respect and practice basic civic values and acquire the skills, knowledge, understanding and attitudes necessary to participate in democratic self-government. Included are:

5.1 Understanding and acceptance of the values of justice, honesty self-discipline, due process, equality and majority rule with respect for minority rights.

5.2 Respect for self, others and property as integral to a self- governing, democratic society.

5.3 Ability to apply reasoning skills and the process of democratic government to resolve societal problems and disputes.

6. Each student will develop the ability to understand and respect people of different race; sex; ability; cultural heritage; national origin; religion; and political, economic and social background, and their values, beliefs, and attitudes.

7. Each student will acquire knowledge of the ecological consequences of choices in the use of the environment and natural resources.

8. Each student will develop general career skills, attitudes, and work habits and make a self-assessment of career prospects. Students not directly pursuing post-secondary education will acquire entry-level employment skills.

9. Each student will learn knowledge, skills and attitudes which enable development of:

9.1 Self-esteem.

9.2 The ability to maintain physical, mental, and emotional health.

9.3 Understanding of the ill effects of alcohol, tobacco, and other drugs.

10. Each student will develop a commitment to lifetime learning with the capacity for undertaking new studies, synthesizing new knowledge and experience with the known, and refining the ability to judge.

2. STUDENTS WITH HANDICAPPING CONDITIONS

The Board of Regents, through revising Part 100 Regulations of the Commissioner and the Action Plan, has made a strong commitment to integrating the education of students with handicapping conditions into the total school program. According to Section 100.2(s) "'Each student with a handicapping condition, as such term is defined in Section 200.1(ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs." Districts must have policies and procedures in place to make sure that students with handicapping conditions have equal opportunities to access diploma credits, courses, and requirements.

The majority of students with disabilities have the intellectual potential to master the curricula content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with specialized instruction and/or related services. These students must attain the same academic standards as their nonhandicapped peers in order to meet these requirements. For this reason, it is very important that at all grade levels students with handicapping conditions receive instruction in the same content areas so as to receive the same informational base that will be required for proficiency on statewide testing programs and diploma requirements.

The teacher providing instruction through this syllabus/curriculum has the opportunity to provide an educational setting that will enable the students to explore their abilities and interests. Instruction could be provided to students with handicapping conditions either by teachers certified in this subject area or by special education teachers. Teachers certified in this subject area would be providing instruction to students who are recommended by the Committee on Special Education (CSE) as being able to benefit from instruction in a regular educational setting and are appropriately placed in this setting. Special education teachers may also provide this instruction to a class of students with handicapping conditions in a special class setting.

Regular and special education teachers need to work in close cooperation.

Teachers certified in the subject area should become aware of the needs of those students with handicapping conditions participating in their classes. Instructional techniques and materials must be modified to the extent appropriate to provide students with handicapping conditions the opportunity to meet diploma requirements. Information or assistance is available through special education teachers, administrators, the CSE or a student's Individualized Education Program (IEP).

Strategies for Modifying Instructional Techniques and Materials

1. Prior to having a guest speaker or taking field trips, it may be helpful to structure the situation. Use of a checklist or a set of questions generated by the class will help students focus on relevant information. Accessibility for students with handicapping conditions should be considered when field trips are arranged.
2. The use of computer software may be appropriate for activities that require significant amounts of writing by students.
3. Students with handicapping conditions may use alternative testing techniques. The needed testing modifications must be identified in the student's Individualized Education Program. Both special and regular education teachers need to work together so that the testing modifications can be used consistently throughout the student's program.
4. Identify, define and preteach key vocabulary. Many terms in this syllabus are specific and may need continuous reinforcement for some students with handicapping conditions. It would also be helpful to provide a list of these key words to the special education teacher in order to provide additional reinforcement in the special educational setting.
5. Check periodically to determine student understanding of lectures, discussions, demonstrations, etc. and how this is related to the overall topic. Encourage students to

express their understanding. It may be necessary to have small group discussions or work with partners to determine this.

6. Provide students and special education teachers with a tape of lectures that contain substantial new vocabulary content and of guest speakers for further review within their special education classes.
7. Assign a partner for the duration of a unit to a student as an additional resource to facilitate clarification of daily assignments, timelines for assignments and access to daily class notes.
8. When assigning long-term projects/reports, provide a timeline with benchmarks as indicators for completion of major project/report sections. Students who have difficulty with organizational skills and time sequence may need to see completion of sections to maintain the organization of a lengthy project/report.

Special education teachers providing this instruction must also become familiar with the goals and objectives of the curriculum. It is important that these teachers provide their students with the same or equivalent information contained in the curriculum.

Regardless of who provides the instruction, the cooperation between teachers of regular and of special education programs is essential. It is important for the students as well as the total school environment.

Alternative Testing Techniques

Another consideration in assisting students with handicapping conditions to meet the requirements of regular education is the use of alternative testing techniques. These are modifications of testing procedures or formats which provide students with handicapping conditions equal opportunity to demonstrate mastery of skills and attainment of knowledge without being limited or unfairly restricted by the existence of a handicapping condition.

The Committee on Special Education (CSE) is responsible for identifying and documenting a student's need for alternative testing techniques. This determination is made when a student is initially referred to CSE, is reviewed annually for as long as the student receives special education services, and is reviewed when the student is determined to no longer need special education services. **The modifications are to be used consistently throughout the student's educational program.** Principals ensure that students who have been identified by CSE as educationally handicapped are provided with the alternative testing techniques which that been recommended by CSE and approved by the Board of Education.

Alternative testing techniques that have been specified on a student's IEP for use by a student must be used consistently in both special and regular education settings. Regular classroom teachers should be aware of possible alternative testing techniques and should be skilled in their implementation.

The coordination and cooperation of the total school program will assist in providing the opportunity for a greater number of students with a handicapping condition to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teacher techniques and materials, and access to credit through alternatives will assist in enabling such students to pursue high school diplomas to a greater degree. The teacher who provides instruction through this curriculum has a unique opportunity to assist such students in their individual goals.

Additional information on alternative testing modifications is available in the manual entitled *Alternative Techniques for Students with Handicapping Conditions*, which can be obtained from:

New York State Education Department
Office for Education of Children with
Handicapping Conditions
Room 1071 Education Building Annex
Albany, NY 12234

Infusing Awareness of Persons with Disabilities through Curriculum

In keeping with the concept of integration, the following subgoal of the Action Plan was established:

In all subject areas, revisions in the syllabi will include materials and activities related to generic subgoals such as problem solving, reasoning skills, speaking, capacity to search for information, the use of libraries, and increasing student awareness of and *information about the disabled.*

The purpose of this subgoal is to ensure that appropriate activities and materials are available to increase student awareness of disabilities and issues in regard to disabilities.

This curriculum, by design, includes information, activities, and materials regarding persons with handicapping conditions. Teachers are encouraged to include other examples as may be appropriate to their classrooms or the situation at hand. Teachers are also encouraged to assess the classroom environment to determine how the environment may contribute to student awareness of persons with disabilities.

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